DWM 262 • 11 Mar 1998
UK £3.00 • US $5.99

DOCTOR WHO MAGAZINE

Mary Tamm on her elegant adventure as Time Lady Romana

Class of '78

PLUS! Take time out for a tour of Doctor Who's London!

Dominitemporal Services and Marvel Comics present

The Doctor Who Magazine
Perfect Day

SATURDAY 18 APRIL 1998
10.00am to 5.00pm

Join the DWM team and a host of special guests at a special one-day event at London's City University on Saturday 18 April!

It'll be an informal jamboree packed with fun, games, celebrity panels and a stack of surprises – plus the glittering, star-studded DWM Awards ceremony, where we'll be unveiling the definitive list of *Doctor Who*'s all-time greatest stories as voted for by *you* . . .

Don't miss out on this special celebration! Register today!

Tickets **£18.00**

Send cheque/postal order/IMO payable to **Dominitemporal Services Limited** to **Perfect Day, PO Box 7831, London SW15 6YD**

Overseas applicants please add £1.00 to cover additional postage

Accompanied children (under 13) half price, to a maximum of 2 per adult

For multiple bookings, please name each attendee

Full venue details and travel information will be supplied after registration

Book early – attendance is strictly limited

While the cat's away, the mice will . . . hem, hem. Hello. Last issue, you were warned that your ever-dependable Assistant Editor would be 'acting up' while Gary takes a month's leave to work on what he called 'other projects' (although whether or not watching *Light Lunch*, guzzling Tooty Frooties and roaming South London after dark with his rock-climbing pals might fairly be termed 'projects' is debatable). So, while His Nibs enjoys boogie nights, I'm only getting sleepless ones . . .

No, really. (And this *does* lead to *Doctor Who*, I promise you.) Last night, industrial-strength insomnia led me to throw off the duvet at 2.30am and scamper downstairs in search of some mind-numbing mental diversion which might send me back to the Land of Nod. Lying unloved atop the fourth bookshelf down I saw the very thing. *The War Games*. All four hours and ten minutes' worth of the ten instalments which comprise Serial ZZ – or 'ZZzzzz' as fan wags so often have it. "Crivvens!" I thought. "If I'm not up the wooden hill to Bedfordshire before Episode One be out, then I'm a Dutchman!"

Readers, how wrong could I be? For the Second Doctor's swansong is far from the turgid monochrome plodder that a few inattentive viewings and received wisdom ('*Nothing* happens . . .' etc) had led me to believe. *Au contraire*, it's the *business*. I was rivetted, right from its sinister opening in a First World War No Man's Land to its *deus ex machina* finale – by which time the birds were tweeting.

And now I want to tell *everyone* about the fab bit in Ep One where the Doctor gives Zoe a little kiss 'cos he really, *really* thinks he's going to be shot, and about how I felt an unaccountable little shudder when they find a platoon of immobile, boggle-eyed Hun infantry in the SIDRAT in Four, and that one of the Civil War blokes with an ambitious American accent is now the randy Reverend's trade unionist Dad in *EastEnders*, and about the barking mad Pop Art base where the War Lord lives. I'm not even slightly tired. I feel . . . well, *exhilarated*.

To my point. Like hundreds and hundreds of you, I've been deliberating over the marks out of ten I'll be awarding each and every *Doctor Who* story on the **DWM Awards** form printed in these pages two issues ago – and had it not been for one sleepless night, Serial ZZ would have got a meagre 3 or so. Suddenly, I've found new things to celebrate in an old story which I'd never had much time for – and I'm determined to review as many others of those I've got marked down in my head as stinkers as I possibly can before the closing date of 28 February. I've got a feeling that everything I think I know might just be wrong . . .

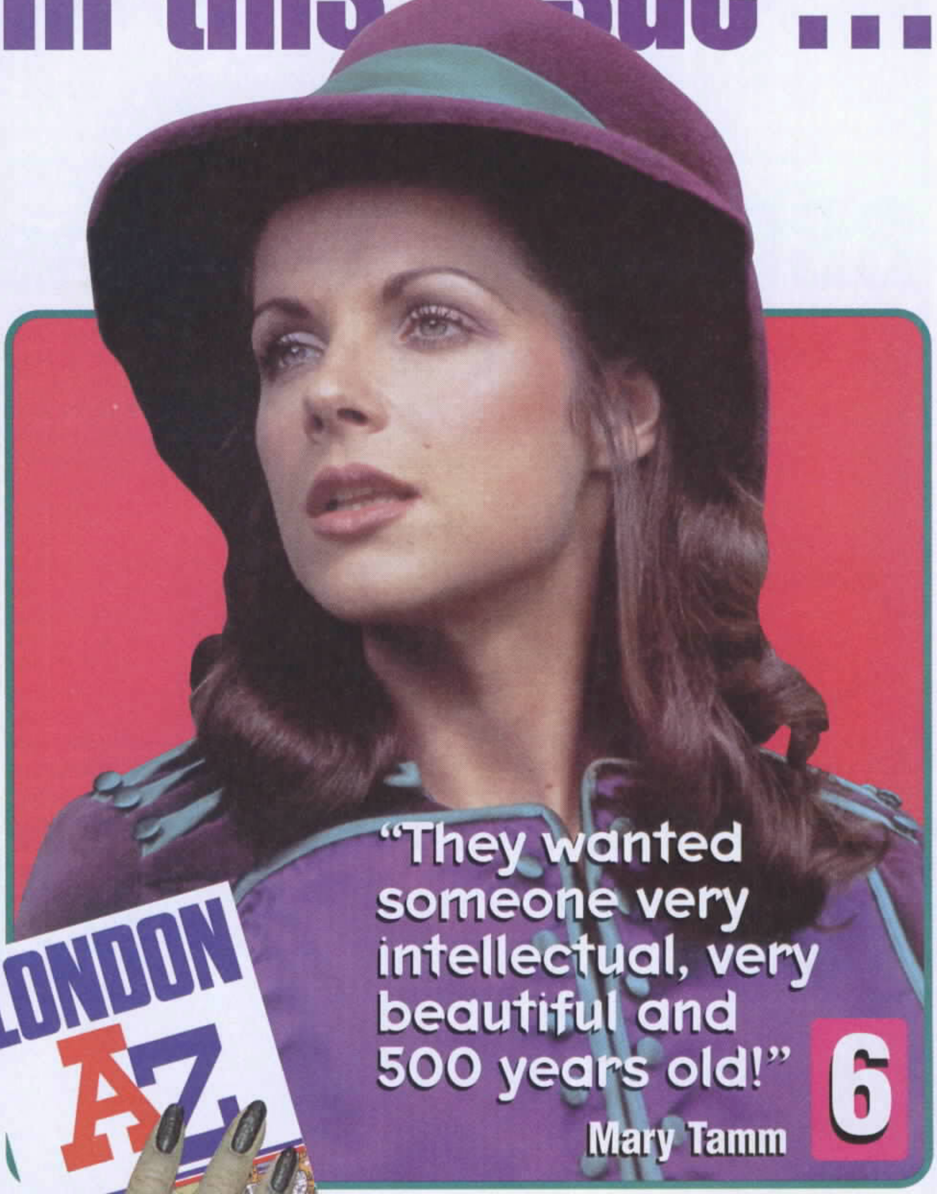
Editor **Alan Barnes**
Absent Editor **Gary Gillatt**
Design **Peri Godbold**

Thanks to **Richard Bignell, Stephen Cole, Richard Develyn, David Gibbes-Auger, Dennis Greenaway, Mervyn Haisman, Marcus Hearn, David J Howe, Gerard Murphy, Adrian Rigelsford, Gary Russell, Mary Tamm, Fiona Walker, Stephen James Walker, Peter Ware, Martin Wiggins, BBC Books, BBC Video, Reeltime Pictures** and **Virgin Publishing**. Extra-special thanks to **Corrina Bouch** – we're missing you already . . .

For details of current subscription rates, see page 25

For display advertising, contact Ray James at Essential Media on 0171 833 8030

In this issue . . .


"They wanted someone very intellectual, very beautiful and 500 years old!"

Mary Tamm 6

26

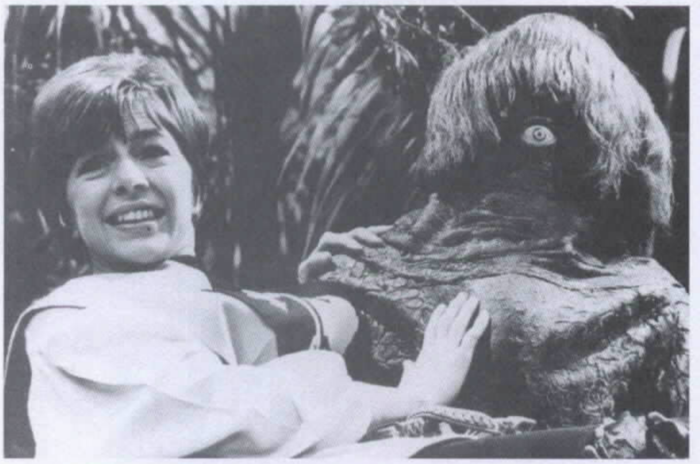
Gallifrey Guardian....................4
Shelf Life....................14
Timelines....................24
Comic strip The Final Chapter 1....................32
The Telesnap Archive The Faceless Ones 2...39
Fluid Links....................45
Interview Fiona Walker and Gerard Murphy...46

QUARKS!.. I'VE NEVER ENCOUNTERED THEM BEFORE BUT THEIR REPUTATION FOR DESTRUCTION IS UNPARALLELED THROUGHOUT THE GALAXIES!
CHECK THE BUILDING...MAKE SURE THERE ARE NO OCCUPANTS!
The Dominators 16

Doctor Who Magazine™ Issue 262. Published by **Marvel Comics**, a division of Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. *Production* Mark Irvine; *Product Manager* Kirsty Hosmer; *Chief Sub* Jason Quinn; *Managing Editor* Alan O'Keefe; *Managing Director* Miles Stevens-Hoare. Published every four weeks. All *Doctor Who* material is © BBCtv 1996. *Doctor Who* logo © BBC Worldwide 1996. Diamond logo © BBC Worldwide Publications 1973. Daleks © Terry Nation. All other material is © Marvel Comics unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 0171-261 5555. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Gallifrey Guardian

BBC Video raid the lost Ark!



Little-seen 1966 First Doctor escapade *The Ark* is to be released by BBC Video this October, thus ensuring that one cassette featuring each TV Doctor will be issued in the series' 35th anniversary year.

Set aboard both a giant spaceship in the far future and on the planet Refusis, the mop-topped Monoids made their sole *Doctor Who* appearance in this four-parter – as did the invisible Refusians (if they could be said to 'appear' at all . . .) *The Ark* was also the first full-length adventure for companion Dodo, as played by Jackie Lane.

Simultaneously, BBC Worldwide have announced the title of August's 'early Doctors' novel. A Second Doctor, Jamie and Victoria saga, *Dreams of Empire* is located on an asteroid where a mysterious battle of wits is taking place, and comes from the keyboard of *Option Lock* writer Justin Richards. Meanwhile, David J Howe and Stephen James Walker's factual *TV Companion* has moved up one month in the schedule to September. Two new 'talking books' will also be issued this year, in June and November, but their titles are yet to be confirmed.

Win a witch!

Seventh Doctor sword, sorcery and sten gun extravaganza *Battlefield* is released on video on 2 March. Complete with new scenes not seen on its original transmission, this last UNIT adventure to date is reviewed on page 14 – but thanks to BBC Video, we've got ten copies to give away to ten lucky readers!

The story features Doris, the Brigadier's former flame – and to enter, we'd like you to tell us the title of the *Doctor Who* story in which Doris was first mentioned . . .

Scribble your answer, together with your name and address, on the back of a postcard or stuck-down envelope marked BOOM! BOOM! BOOM! and send it to the editorial address on page 24 by 9 April. As usual, multiple entries will be disqualified.

Plastic 'Oh no!' band back in BBV sequel

Auton 2: this time it's personal!

The promised sequel to *Auton*, last year's independently-produced *Doctor Who* spin-off drama, is set to commence 'principal photography' during February.

Titled *Auton 2: The Rapture*, this follow-up to BBV and Reeltime Pictures' well-received revival of Third Doctor foe the Nestene Consciousness will once again feature the characters of Lockwood, Dr Sally Arnold and Ramsay – plus, of course, the rampaging plastic mannequins first seen in 1970 adventure *Spearhead From Space*.

As with *Auton*, Nicholas Briggs will direct from his own screenplay, which he promises has "more action and a slightly lighter touch" than the first. Set nearly two years on from the events of *Auton*, *Auton 2* is planned to be shot towards the end of February, and will include more location work than the studio-bound original. The project is planned to be initially available by mail order and through specialist shops around late spring/early summer.

Meanwhile, the original *Auton* will be repackaged and released to high street stores through Reeltime Pictures on 2 March. Priced £11.99, it includes an additional 30-minute long documentary, *The Making of Auton*.

Who girls deny 'sexist' charge in new video

***Doctor Who* is to be put on trial for its apparent sexism in a star-studded Reeltime Pictures video documentary to be released this coming May.**

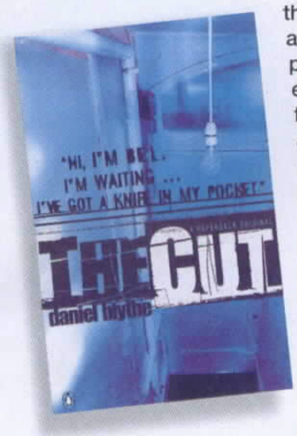
Lust in Space is the provisional title for the cassette, which will be recorded on a specially-built 'courtroom' set early in March. Presiding over the revealing proceedings will be erstwhile Brigadier Nicholas Courtney, playing the Judge. Mark Strickson – aka Fifth Doctor companion Turlough – is the prosecuting counsel, with James Bree, *The Trial of a Time Lord*'s Keeper of the Matrix, acting for the defence.

"It's not what people will expect," suggests producer Keith Barnfather, who has lined up an impressive array of former '*Doctor Who* girls' to appear in the programme. Sophie Aldred, Louise Jameson, Katy Manning, Sarah Sutton and Anneke Wills are among those scheduled to deliver expert testimony when they take the stand as witnesses. The series has long been accused of presenting women in a patronising light – notably in BBC2's 1992 *Resistance is Useless* compilation – and Reeltime hope to settle the issue for good when Judge Courtney delivers his summing-up and verdict.

Doctor Who – Lust in Space will be issued on 4 May, priced £10.99.

More news in brief . . .

Caroline John, aka academic Third Doctor companion Liz Shaw, is set to make a guest appearance as a "really wicked" cultist in *Chaos*, "a supernatural thriller inspired by a real-life case of possession and exorcism". The film's producers aim to finance the project via a public share issue later this spring . . . Daniel Blythe, author of Virgin *New Adventures The Dimension Riders* and *Infinite Requiem*, moves from WH Smiths' Sci-Fi and Fantasy shelves to the altogether more distinguished Modern Fiction section with publication this month of *The Cut*, a £6.99 Penguin Books 'paperback original' (ISBN 0 140 26799 9) set in "a nocturnal world of partying, drugs, violence and joyriding" – ie, Kent . . . **Events news: Nicola Bryant and Peter 'Nyder' Miles take to the stage at the Barn Hotel, Ruislip on Saturday 7 March. Further details available with an SAE to Down to Earth, 106A Field End Road, Eastcote, Middlesex HA5 1RL. A fortnight later, the Brighton area DWAS present A Day With Sarah Sutton and Nicholas Courtney on Saturday 21 March at the Ardington Hotel, Worthing. SAE to BADWAS, 5 Golden Avenue, East Preston, West Sussex . . .** And congratulations to BBC Books authors Kate Orman and Jonathan Blum, who cemented their writing partnership by getting married in the US in mid-January . . .



Outside the Spaceship

compiled by Dominic May

Television *Jonathan Creek* returned for a second series on 24 January with new producer **Verity Lambert** at the helm; **Peter Davison** appeared in the first episode, *Danse Macabre*, as the Reverend Stephen Claithorne. Davison can also be seen in BBC2's *Dear Nobody* from 27 February; this teenage pregnancy drama will also be shown later in the year as a 90-minute *Everyman* special. **Paul McGann**, whose performance as Eugene Wrayburn in BBC2's *Our Mutual Friend* can be seen in March, is a member of actor-based production company Fat Chance; its latest project, *West Foot Forward*, concerns walks and rides around the West Country (ITV HTV region only). One ponders how **Colin Baker**'s agent might have sold him the role of David Vincent in his recent *Casualty* appearance: "Colin, you know how you miss playing Doctor Who – well, we've got a part that's made for you. You'll be this eccentric man admitted to A and E who thinks he's a green-eyed alien!" **Louise Jameson** made her *EastEnders* debut recently as 'Godmother' Rosa di Marco [pictured]. Production of *The Scarlet Pimpernel* is finally underway in Prague; it has taken executive producer **Tony Virgo** (*The King's Demons*) more than three years to obtain sufficient funding. He is also behind four new feature-length episodes of *Dalziel and Pascoe* due on BBC1 in March. AA/RAC comedy *The Last Salute*, directed by **Graeme Harper**, is due imminently on BBC1. **Michael Kerrigan** (*Battlefield*) is directing episodes of both *Coronation Street* and *Brookside*. **Ken Grieve** is behind the cameras in Hungary shooting a further series of ITV's *Cadfael*. Granada drama chief **Antony Root**, a former *Doctor Who* script editor, recently formed Granada International Drama to develop and produce TV movies and mini-series for the international market. **Eric Roberts**' series *C-16* has been cancelled, despite a performance described by *Variety* magazine as "compelling and multi-dimensional."

Film Disney subsidiary Hollywood Pictures has purchased the film rights to **Douglas Adams**' *The Hitch-hiker's Guide to the Galaxy* in a development deal which will see Adams write the screenplay with *Austin Powers: International Man of Mystery* director Jay Roach, who will be behind the camera when production commences. The intention is for the movie to be ready for a summer 2000 release. **Eric Roberts** is Assistant Deputy Director Spencer opposite Keenan Ivory Wayans in conspiracy movie *Most Wanted*, which opened recently in the US. As executive producer for Scottish Television Enterprises' foray into cinema on behalf of ITV, **Philip Hinchcliffe** is developing potential cinema feature films *True North* by Glenn Chandler, *Requiem* (based on a Clare Francis thriller) and an adaptation of the Ian Rankin's Inspector Rebus novels. **Matthew Jacobs** is collaborating with Roger Allers on the script to forthcoming Disney animation musical *Kingdom of the Sun*. **Malcolm Kohll** is producing *660 North* to be shot in Iceland.

Miscellaneous **Richard Rodney Bennett**, incidental music composer for *The Aztecs*, was knighted in the New Year's Honours list.

Obituary **Donald Groves**, an extra in *The Horns of Nimon*, *The Keeper of Traken* and *Planet of Fire*, died recently aged 76.

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

19 February

Novel ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

2 March

Video ***Doctor Who: Battlefield*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

Video ***Auton*** [Autons] [includes *The Making of Auton*] *Reeltime Pictures* £11.99 (rrp)

Novel ***Doctor Who: Longest Day*** by Michael Collier [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

Short stories ***Doctor Who: Short Trips*** by various [all Doctors] *BBC Books* £4.99

Audio ***Doctor Who: Short Trips*** by various [all Doctors] [read by Nicholas Courtney & Sophie Aldred] *BBC* £tba

In deep space, death is waiting to return!
AUTON
includes
The Making of Auton
THE BEST DOCTOR WHO SPIN-OFF YET

19 March

Novel ***The New Adventures: Oblivion*** by Dave Stone [Bernice, Jason, Chris & Roz Forrester] *Virgin* £4.99

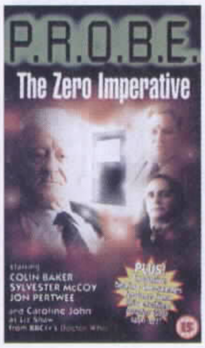
7 April

Video ***PROBE: The Zero Imperative*** [Liz Shaw] [includes *Stranger Than Fiction 3*] *Reeltime Pictures* £11.99 (rrp)

Video ***Myth Makers 39: Katy Manning*** [interview] *Reeltime Pictures* £16.99 (rrp)

Novel ***Doctor Who: Legacy of the Daleks*** by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: The Hollow Men*** by Martin Day & Keith Topping [Seventh Doctor & Ace] *BBC Books* £4.99



16 April

Novel ***The New Adventures: The Medusa Effect*** by Justin Richards [Bernice] *Virgin* £4.99

4 May

Video ***Doctor Who: The Mind of Evil*** [Third Doctor, Jo & UNIT] *BBC Video* £tba

Video ***Doctor Who – Lust in Space*** [documentary] *Reeltime Pictures* £16.99 (rrp)

Novel ***Doctor Who: Dreamstone Moon*** by Paul Leonard [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Catastrophea*** by Terrance Dicks [Third Doctor & Jo] *BBC Books* £4.99

21 May

Novel ***The New Adventures: Dry Pilgrimage*** by Paul Leonard & Nick Walters [Bernice] *Virgin* £5.99

1 June

Novel ***Doctor Who: Seeing I*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Mission Impractical*** by David A McIntee [Sixth Doctor & Frobisher] *BBC Books* £4.99

18 June

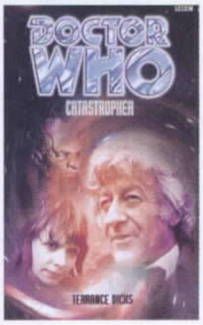
Novel ***The New Adventures: The Sword of Forever*** by Jim Mortimore [Bernice] *Virgin* £5.99

6 July

Video ***Doctor Who: Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba

Novel ***Doctor Who: Placebo Effect*** by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Zeta Major*** by Simon Messingham [Fifth Doctor, Tegan & Nyssa] *BBC Books* £4.99



3 August

Novel ***Doctor Who: Vanderdeken's Children*** by Christopher Bulis [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Dreams of Empire*** by Justin Richards [Second Doctor, Jamie & Victoria] *BBC Books* £4.99

7 September

Video ***Doctor Who: Planet of Fire*** [Fifth Doctor, Turlough & Peri] *BBC Video* £tba

Non-fiction ***Doctor Who: The TV Companion*** by David J Howe & Stephen James Walker *BBC Books* £tba

Novel ***Doctor Who: The Scarlet Empress*** by Paul Magrs [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Last Man Running*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99

Star *quality*

She thought herself the Katherine Hepburn to Tom Baker's Cary Grant . . . **Peter Griffiths** meets the actress who shared the high cheekbones of haughty Time Lady Romanadvoratrelundar – **Mary Tamm**.

She's not entirely sure why, but Mary Tamm decided to become an actress at the age of six. "Eight years later, I wrote to RADA and asked if I could get in or do an audition or whatever, and I got a very nice letter back from the principal. He said I was a bit young to start training, but to concentrate on my arts subjects and languages and English, which I did. I've still got that letter at home. I applied again when I was 17 and got in. The course is actually a very strange length. It's seven terms, which works out at two-and-a-third years, and it is actually three or four years' work condensed into that time. We'd start at ten o'clock in the morning and finish at ten o'clock at night, and we did everything – movement, ballet, voice, speech, drama, Shakespeare . . ."

This intensive training foreshadowed a thriving career for Mary in which one particular role – composed Time Lady Romana – holds a special significance for many viewers the world over. Coincidentally, one of Mary's friends at RADA is a familiar name to *Doctor Who* fans: Louise Jameson, who played Leela and was Mary's direct predecessor in the series. "Louise and I were in the same term and knew each other very well. We were good friends. We still see each other occasionally, although we live quite far apart and so tend not to meet as often as we used to. The fact that she had done *Doctor Who* did kind of make me think it was OK to do it, especially as my part was initially written in a very different way, because there was a time in England when *Doctor Who* was considered a bit tacky. Louise played her part very well, and she made it all right for people to become *Doctor Who* companions.

"My first job when I left RADA was a year at the Birmingham repertory theatre. It has a company with a base of actors, and a lot of guest actors. The first part I had there was in a musical called *Good Time Johnny*, with Ronnie Barker and Joan Sims. We did Harold Pinter's play called *The Lover* with Derek Jacobi, a Greek play, a children's show . . . It was the basis of my training. It had a very prestigious reputation, like RADA. I later did a rock musical at a venue called the Roundhouse in London."

Although her career was still young, Mary won some high-profile and demanding roles. "I worked virtually non-stop in my twenties, though there was a tremendous amount of competition. There are something like eight male parts to every female part, and yet there are more actresses than actors. When I started my career I had no ambition at all to go into film or television. It's strange, because that's exactly where I went. After Birmingham I did *The Odessa File* and played Rita Hayworth's daughter in a film called *Tales That Witness Madness*. Rita fell ill after a couple of days, and Kim Novak replaced her. I then did three TV serials – *The Donati Conspiracy*, *Girls of Slender Means* and *Raging Calm*. By the time *Doctor Who* came up in 1978, I'd done about six years in films and television.

"What you hope for as an actor is variety, so you do find that if you take on a long-running TV series like *Doctor Who*, you yearn to get back into the theatre. I did a play in the West End with Gordon Jackson called *Cards on the Table*. It ran for a year, and by the end I was so sick of doing theatre I couldn't wait to get back into television or film. Likewise, I did a comedy series called *The Hello Goodbye Man*, and when I finished that, I thought, 'God, I'd really like to do something a bit heavier now, get back on the stage and do a dramatic role.'"

Louise Jameson had left *Doctor Who* at the end of *The Invasion of Time*, and the search was on for a new female assistant for Tom Baker's Doctor. "My agent rang me and said they were looking for a new companion. I said, 'Oh, I'm not really interested,' but he said they wanted someone very intellectual, very beautiful and 500 years old! I thought this sounded different, so I went along and met the producer, Graham Williams, and did a screen test with Tom. George Spenton-Foster, the first director, said to me, 'What I'd like you to do is surprise Tom. I'd like you to go in, put your arms around his neck and sit on his knee.' I thought, 'God, I'm never going to have the nerve to do that!' We did the scene, and Tom was so intimidating. You know what he's like – very loud, a big guy with a big voice – so I blew it and didn't do it. I thought that was it, but they rang up a week later and said I had the part. I know they saw over 200 girls for it, and screen-tested six –

POLICE PUBLIC CALL BOX

Conman Garron (Iain Cuthbertson) meets Romana and the Doctor. *The Ribos Operation*

"I think Tom felt a bit threatened, like I might upstage him in some way"

one of whom was an actress friend of mine who works mainly in America now, Belinda Mayne [Delta in *Delta and the Bannermen*].

"I had watched the series when it first started, with William Hartnell, and loved it. I then had a period of time when I didn't watch it at all, being busy at RADA, and when I went up for it I hadn't watched it for years. I had a kind of fresh approach to it because of that."

There was a relatively short time – only a month or six weeks – between Mary being told she had the part and the start of production on *Doctor Who*'s 16th season. "The first episode was a bit tense for everybody, because I don't think Tom liked my costume – which I had designed myself – very much. He thought it was too white. White is a very blazing colour on screen, so you tend to look at that person. He kept complaining about it, and I was a little offended and got a little bit uptight because I thought he didn't like me, and he got a little bit uptight because he was nervous about working with somebody who had gained a reputation before *Doctor Who*. Normally the girls they picked were unknowns, and I'd done a lot of work previously. I think he felt a bit threatened, like I might upstage him in some way – which of course I wouldn't dream of doing, darling!

"Tom had a very strange background, from seven years in a monastery straight into the army. He'd led a very isolated existence for a long time, and he was very bright, though with no formal education. He was self-educated. Because he had that kind of insular thing, I don't think his communication with other people was that solid. I don't think he wanted it to be, because he was very much of a law unto himself.

Doing it by the book: *The Pirate Planet*

"But we got to know each other and relax with each other, and we used to do a lot of rewriting of the scripts. Tom had been doing it for years anyway. I thought, 'What the hell, if you can't beat them, join them.' We did a lot of tinkering. Tom would rewrite the dialogue with the writer standing next to him! I can't tell you what he called it sometimes, but he used to describe acting in *Doctor Who* as alchemy, because it was turning a four-letter-word into gold! Because Tom was so creative, I don't think the writers really minded. Anyway, Tom would say, 'You weren't here on episode one when I said . . .' and of course, they didn't have a leg to stand on! Sometimes Tom would muck around in rehearsals, and the director would say, 'You can't do that, Tom.' He would say, 'I'm an extra-terrestrial – I can do what I like!' He had the right attitude, and I think I could have done more along those lines. If I'd stayed I might have tried to develop the character in some way like that."

Probably the best word to summarise Mary's feelings regarding the scripts she was given is 'mixed'. "They were OK to start with. I remember I got the first two scripts. They wrote a very good introductory scene between Romana and the Doctor in *The Ribos Operation*, though it was actually my least favourite story, probably because the sets were very claustrophobic and I was a little bit tense because it was my first programme. I gradually realised that the trouble with the half-hour format was having to get over a great deal of information in a very short space of time. There had to be one person explaining and one person listening for the audience, as it were. I realised the part wasn't going to get any more interesting than that, and that's why I only did the one season. After two or three stories, my character had fallen into the usual pattern of 'What's that, Doctor?' and 'Look out, Doctor!' and the screaming bit.

"So I did like the scripts to start with, but I could see the writing was going in a very slack direction. I'm afraid it's a sexist thing to say, but the scripts were all written by men, and there are unfortunately very few men who can write well for women. Even with the half-hour format, I think they could have done something more imaginative. Douglas Adams did have a wonderful imagination."

That imagination was on display in *The Pirate Planet*, Adams' sole contribution to the season. "I enjoyed *The Pirate Planet* because I liked the two characters that Bruce Purchase and Andrew Robertson played [the Captain and Mr Fibuli]. They were very witty. Purely from a selfish point of view, I didn't enjoy making it as much as some of the others because we were in some very uncomfortable locations – this huge nuclear power station,

In search of the Third Segment. *The Stones of Blood*

and then down some caves. I know a lot of people liked my pink tunic, but it wasn't warm enough, even though I had three layers of thermal underwear underneath. I did think the writing was good. I liked Douglas very much. He's a very bright guy, and very funny."

Did Mary know that Adams had taken over as script editor for the following season? "No. That's interesting, actually. Tom and I were always battling away to try and get more humour into the series, and I think the writers and Graham Williams did miss an opportunity. After our initial tension, Tom and I got on very well together and did have a rapport. We did the crossword together, and that was very bonding! We shared a sense of humour. I don't think there was very much humour in the relationship between the Doctor and Leela, whereas we had the perfect set-up where I was this snotty little 500 year-old trying to tell him what to do. It was that very elegant kind of humour, like Cary Grant and Katherine Hepburn, where they played with each other verbally. We could have had more of that. Douglas probably could have helped with the humour in that case, I'm sure."

"It wasn't glamorous. I was getting changed in damp caves and sheds at the bottom of people's gardens!"

The flipside of *Doctor Who*'s humour (or lack of) has always been the level of violence. While Season Sixteen was left fairly unscathed by the critics, Mary has clear views on the issue. "We did hear that the previous series had to go out in Holland at midnight because everyone was too frightened to watch it earlier in the day! I've always seen *Doctor Who* as a children's programme, and though I started watching when I was at school, I was never very frightened by it. I think violence is a cop-out, really, and *Doctor Who*'s never been the place for it. I don't enjoy watching it, and I don't enjoy acting it either – as Sylvester McCoy found out. Cue next question!"

What did Sylvester McCoy find out? "Funny you should ask that! He and I did this very strange and I hope largely unseen film together called *Three Kinds of Heat*. It was an American movie, but we were filming it in England. Sylvester was playing a strange baddie, and I was playing an even stranger baddie. We were talking one day about conventions, and I said, 'They're fabulous. You go to America and all over the world.' He said, 'Oh, it sounds really interesting.' About six months later, he was the new Doctor! Anyway, we had a scene in this film where he had to shoot me. These days you have to see the bullet going in and the blood coming out, and they set up this explosive pack under my jacket. This little guy off the set presses the button, and your whole jacket explodes, blood flying out. It was terrifying."

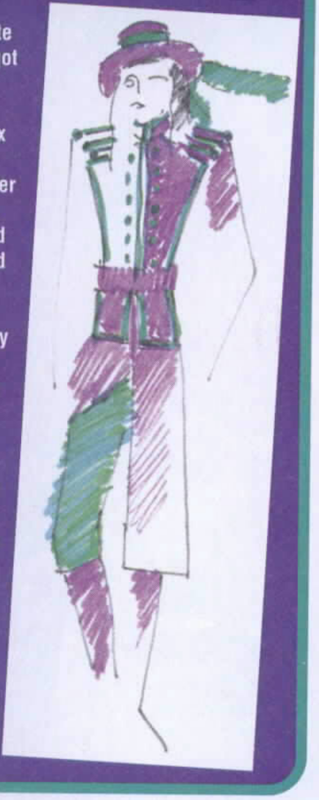
Doctor Who's tight shooting schedule and budget are the stuff of legend. Mary felt it was faintly unrealistic. "When you are dealing with fantasy, you do need to spend a lot of money on effects. We had endless BBC corridor scenes. They did spend quite a lot of money on costumes, but I think they could have spent more on props, locations, scenery. . . Because the series was done on a very low budget, it was never considered particularly as having any artistic merit. That was a snobby thing – but then a lot of people say that part of *Doctor Who*'s charm is the conspicuous lack of budget. Certainly it was not glamorous. I was getting changed in damp caves and sheds in the bottom of people's gardens! We generally had a week's filming, ten days rehearsal, two days in the studio and then a day off. That went on for ten months. It was quite a long haul, very hard work. I'd just got married about three months previously, so I didn't see

Costume dramas

As evidenced by her design for the gown which so irritated Tom Baker in *The Ribos Operation*, Mary had quite a large say in her outfits. Her striking *Androids of Tara* costume was another of her ideas. "It proved quite a popular one. The original design which Doreen James made had to be suitable for horseback, and it had this shapeless tunic and these long brown pair of trousers made out of something I can only describe as sackcloth. I hated it, and said I really couldn't wear it. Doreen asked me what my favourite colours were, I said purple and turquoise, and we got something fairly close.

"My first dress, for *The Ribos Operation*, was actually made by Cilla Black's dressmaker. I had six of them made, because we discovered halfway through filming that the fabric was so heavy that after wearing it for half an hour it would drop to the floor and I would trip over it. I kept having to change, and the dress had to be soaked in cold water to shrink it again. That was the costume I remember as my quick change number! Unfortunately the BBC has a policy of not selling costumes to its actors. Although I don't think there were any costumes I would have liked to have kept to wear – they were a bit out of the ordinary – the white dress from *The Ribos Operation* would have been nice. But they wouldn't let me contemplate buying it even though they made six of them!"

Deep purple in frock, *The Androids of Tara*



much of my husband for a while!"

By contrast, the rehearsal period was generous. "We had ten days, which was a long time, a luxury for a half-hour show. Now all television is done without rehearsal: you just go in and do your part. Those ten days gave us the time to tinker and rewrite. How far did we go? A long way. Once John Leeson [who voiced K9], Tom Baker and I wrote an entire scene to celebrate the Doctor's birthday. We invited Graham Williams along to watch, and we got somebody to bake a big birthday cake and everything, but he didn't like it."

What are Mary's impressions of her producer? "Graham was there when I started, as you know, and I got on very well with him. As I said earlier, there was a little bit of tension to start with, and he was very good at smoothing that over. I think Graham had had his problems with Tom, and he was a little bit fed up by the time I arrived. I was a fresh face, and he tried to get me on his side. I liked him, but I don't think a lot of people were that keen on him. I remember him saying that he didn't really have much of a say in what went on in the programme. In fact, I got the impression that it was very much Tom's show, and he ran it and told the producers and directors what he wanted, and they were all a bit frightened of him. I've worked with a couple of actors who have that sort of say in things. That was why Tom got such a big shock when I came along, because I wasn't frightened of him. We had some good old battles, but that's another story! Graham was OK."

One of Graham Williams' earliest ideas for the series was an 'umbrella theme' – in the event, the search for the Key to Time. Mary and the production team had mixed feelings about the concept. "Because we had to find these segments which formed the Key to Time, the writers had to be very careful about what was going on. I think they found it difficult. I saw these stories a few years back for the first time in many years, and it didn't seem very clear to me, this general theme. It's very difficult when you're in a show to view it objectively, but we always had a sneaking suspicion that the Key to Time thing wasn't really working. In some ways it was nice – for me and the fact that it was my season, it did give me a kind of super-objective for the six stories.

"It also meant we were stuck with this prop called the Tracer, which cost an unbelievable amount of money to make, something like £2000. It was just plastic and it kept breaking. Every week this darn thing would break. Tom and I – especially Tom – had a real hatred of this thing, and we were always trying to write around it, changing the Tracer into something else."

The birthday scene described earlier would have featured in *The Stones of Blood*, the 100th story to air. Mary is a little dubious about the end result. "That was another show that I thought didn't work that well. The whole thing at the end with the Megara [justice machines] was very difficult. You were looking up at black spaces in the studio, and when you saw it all lined up afterwards they were just these two little fairy lights. There was no pres-

With Susan Engel as Vivien Fey. *The Stones of Blood* ence or power. It was a very enjoyable show to do, though, because I worked with Susan Engel and Beatrix Lehmann [who played arch-villainess Vivien Fey and dowager Professor Emelia Rumford]. Susan's an actress I've always admired, and Beatrix had a very long and illustrious career. We were very impressed that she used to turn up to rehearsals in a Lancia sports car. She was in her seventies."

Doctor Who's high calibre guest casts were something which Mary appreciated during her stint on the show. "One of the nice things about doing a long-running programme is that once you go into it and are relaxed, you feel you belong. When people come in and they're a bit nervous, you remember what that was like and take them in and look after them. I can say, quite honestly and without exception, that all the guest actors we had were fabulous, great fun to work with. We had a lot of good laughs, especially with Glyn Owen in *The Power of Kroll* and Iain Cuthbertson in *The Ribos Operation*. It was a very happy time from that point of view, and it broke up the monotony and kept you on your toes."

Further to that, did big names playing colourful guest roles mean it was difficult for Mary to hold her own? "It was difficult, in some instances. I remember particularly in *The Stones of Blood* that I didn't have that much to do – I think I spent most of my time hanging off the edge of the cliff! Susan and Beatrix were very good actresses and they did have good parts, so I felt a little bit on that one that I was pushed into the background. I didn't feel resentful or anything, it was just a slight frustration. It did balance out – in *The Androids of Tara*, I got to play three parts and had a lot of stuff. It was swings and roundabouts."

"Every week that darn Tracer broke. Tom and I had a real hatred of it!"

Not surprisingly, the aforementioned *Doctor Who*-flavoured adaptation of *The Prisoner of Zenda* is Mary's favourite story. "Two reasons: a, because I got to play three parts and b, because we were filming in a very beautiful location, Leeds Castle, during the summer. I didn't get any direction on the different roles during that story because Mike Hayes [the director] and Tom Baker were too busy telling funny stories to each other! I just did it my way. I remember that in one scene, Tom threw a very valuable antique fishing rod from the BBC props department into the lake on the first take. He cast the line and let it go, and the poor stuntman, Terry Walsh, had to get dressed up in a frogman's suit and wade in and fetch it. He also stood in for me on horseback when I was kidnapped and carried away.

"I've got a little story about Terry! He is a very good martial arts expert, and we were talking one day in the dressing room about it, and I said that I would like to learn some. Terry's a real gent, the sort of guy who always behaves impeccably, never swears in front of women, would never dream of flirting with anybody or going too far, but we were standing just outside my dressing room, and he got his arm around me and was lifting me over his shoulder when my husband walked in! 'So this is what you get up to when you're at work!' he said. It was very embarrassing for Terry, being such a gentleman."

Around this time, *Doctor Who* was gearing up for its usual Autumn transmission on BBC1. Was Mary prepared to be recognised in the street? "It wasn't as overwhelming as I expected. Tom used to say to me, 'Oh, your life's really going to change when the programme goes out. You won't be able to walk down the street, people will keep stopping you . . .' It just didn't happen. I kept thinking, 'Right, this is it, I'll have to get my dark glasses on,' but I think the British public is very reticent about coming up to you. If you want people to approach you, you kind of give off a vibe, but I think my vibe was 'don't come near me!' Tom had a completely different personality to mine. He'd walk down the street wearing his *Doctor Who* scarf and shouting, so you couldn't help but notice him! He looked very eccentric then, and he always used to wear those long swinging coats that looked like the Doctor's. Because I looked quite different out of my *Doctor Who* clothes and normally wear glasses, perhaps people didn't notice me."

Besides featuring one of Mary's favourite guest stars – Glyn Owen – the next story, *The Power of Kroll*, credited John Leeson amongst its cast. John, otherwise known as the voice of K9, was one of Mary's favourite people on the series. "John came to every rehearsal. It wasn't until a good three or four weeks after I joined that someone told me he didn't need to do that. He was only employed to do the voice, but he chose to come in to rehearsal and go around on his hands and knees acting with us. We got used to seeing John's little face looking up at us, so when we got into the studio with 'the tin dog', as Tom used to call K9, we had this

image in our minds of John. It gave the prop personality. It's thanks to John Leeson that it was easy to work with K9." Other visual effects – the horizon-hopping octopus that was Kroll, for instance – can't have been so rewarding. "You have to imagine so much, especially when you start off on stage, that it's really second nature to an actor to imagine things. But I thought *The Power of Kroll* was a bit of a cop-out. It never looked that great, and it wasn't my particular favourite show or monster.

"We filmed the story in this muddy marsh area, and Tom and I had to wade into the water at one point. The costume designer had given us these very high wellington boots, and after two steps both of us managed to lose them in the mud! Luckily the weather was quite fine. I remember the green-skinned natives had a lot of problems washing the make-up off. They were taken to the air base around which we were filming in the evening, and it took them about an hour to get scrubbed down in the showers. I felt very sorry for them . . ."

By now, Mary's time on *Doctor Who* was coming to an end. "By the end of the season I felt I'd done all I could do with it. I feel generally that the character wasn't developed properly – I didn't think they pursued Romana as far as they could have. She was meant to be smarter than the Doctor, but she never really came into her own. That was one of the reasons I left – the character hadn't gone anywhere, and I realised that it couldn't go anywhere."

Mary doesn't have overly fond memories of the season's closing story, *The Armageddon Factor*. "It was another one I didn't like very much. It was all in the studio, with endless corridors scenes. It was all very samey, a tedious, drawn out rigmarole. Lalla Ward [playing Princess Astra] and I fell about laughing over this very strange line – or it could have been that we were so bored doing it that we thought everything was funny. We were in the studio one night, and Mike Hayes had run out of funny stories to tell so we didn't even have that to relieve the boredom. Lalla and I were in a scene where K9 was being pushed into some kind of furnace, and one of the villains had this line, 'There'll be nothing left but slag and clinker.' Lalla and I looked at each other and thought, 'What's "slag" mean? What's "clinker"?' We burst out laughing every time, and in the end Mike had to banish us from the set. We really disgraced ourselves on that one."

Grendel (Peter Jeffrey) and Lamia (Lois Baxter) 'repair' Romana. *The Androids of Tara*

With filming on the season completed, the producer tried in vain to convince Mary to change her mind. "Graham Williams tried very hard to persuade me to stay on. He did say at the time that they were going to ask Tom to leave at the end of my season, and I would take over with somebody else. I was never sure if that was true, or just something Graham was saying to get me to stay on, but there certainly was the feeling at that time that Tom had probably done enough. As I said earlier, it's no secret that Tom was quite tricky, and the more time he did on the show, the more carried away he got. Mind you, I think Tom could have gone on for quite a long time in terms of popularity. He was justifiably proud of the character he created in *Doctor Who*. When I said I wasn't going to stay on, I think they decided to keep Tom and go for Lalla Ward."

Mary was actually responsible in one way for Lalla Ward's casting as Romana Mark II. "I suggested it in a jokey kind of way. We were coming to the end of filming and Graham had heard from my agent that I wasn't going to do any more. He was still going on about it and wouldn't take no for an answer. We were all sitting in the BBC canteen and he said, 'Of course, Mary's going to be here next year, aren't you Mary?' I said, 'No, I'm not, Graham. What about Lalla – she'd make a perfect companion!' Everybody went hahaha, but I saw Graham go thoughtful. Of course, Tom looked very interested! Lalla and I got on really well, but I never seriously thought she'd be the next *Doctor Who* companion because she'd played a character already.

It was quite a surprise when I heard she'd got the part, and an even greater surprise when I wasn't asked back to do a regeneration scene. I don't know why, I would have loved to. It would have been the logical conclusion of my time with the character. Having contributed so much to the show, it seemed very strange to have the show carry on and not really

"You're right, Doctor. I don't want to get tied down at my age." *The Power of Kroll*

Still in the hot seat – but with a certain Lalla Ward ready to step in . . . *The Armageddon Factor*

"The part wasn't going to get any more interesting, and that's why I only did the one season"

complete my part. I did take it very seriously. But they never asked me, and I never found out why."

Unlike many other companions, Mary has never returned to her character in the various *Doctor Who* specials and spin-offs that have surfaced from time to time. "I would have liked to have been asked to do *The Five Doctors*, though I would have said, 'No thanks.' I was quite busy around that time, so I don't know if they got as far as my agent. I really wouldn't go back and play Romana again. I think it was Katy Manning [Third Doctor companion Jo] who said you don't boil cabbages twice, and I think I agree with her."

Neither did Mary keep up with *Doctor Who*, except for a brief time when her then five year-old daughter, Lauren, watched some Peter Davison stories. "I didn't think it had changed much, but it's very difficult to judge something when you were in it. Peter's character was quite a lightweight Doctor, whereas William Hartnell and Tom were more powerful characters. It's like watching a different programme with each Doctor. I never had my episodes on tape, but someone taped them for me and so I started playing them for Lauren. After ten minutes she said, 'Oh, these are so boring!' I stopped and then watched them for myself, and it was really like watching a piece of history. I still cringed at watching myself."

Mary's career has continued to flourish in the 18 years since she left *Doctor Who*. In addition to dozens of guest roles in drama series as wide-ranging as *Bergerac*, *Return of the Saint*, *Casualty*, *Heartbeat*, *Poirot* and *Crime Traveller*, she has recently shot roles in three films (including *The Darkening*, with Christopher Walken and John Hurt), worked on the forthcoming sitcom *Loved By You* and, of course, played Penny Crosbie in *Brookside* for two years. Her most recent role was as a 'sexy witch' in the US series *The New Adventures of Robin Hood*. Mary has also written short stories for women's magazines, and spends time translating Estonian plays into English (she has relatives in Estonia – her mother was originally white Russian – and has been bilingual since childhood).

As if all this were not enough, Mary has also appeared extensively on the stage. Probably her favourite role is from a 1992 stage play called *Why is Here There Everywhere Now*. "It was for a very *avant-garde* theatre company . . . We condensed the plays into the dramatic parts, and I played four great classical roles including Miss Julie and Hedda Gabler in one night. It was a very, very interesting thing to do. We also had a lot of audience participation . . . Every night was different. I enjoyed it very much because it really stretched me."

By way of conclusion, what are Mary's thoughts on *Doctor Who*'s possible future? "I think the possibilities are endless, with the entire galaxy out there. Tom and I used to talk about it a lot, saying if we had money and were producing the show, we'd do it on film and have 50-minute episodes and do this and do that, but I think really that would alter the character of it a great deal. It was a slightly, dare I say it, amateurish thing, and that was the joy and the charm of *Doctor Who*. You're asking people to use their imagination, and that's why people like it. Why shouldn't it continue like that?" DWM

Shelf Life

In which **Dave Owen** learns what it's like to be a handmaiden in Hell

And the Eighth Doctor faces up to an Armageddon of a different sort

DOCTOR WHO: BATTLEFIELD

Video BBC Video **Featuring** The Seventh Doctor, Ace, the Brigadier **RRP** £11.99 **Cat No** BBCV 6330 **Available** 2 March

BBC
DOCTOR WHO
BATTLEFIELD
STARRING SYLVESTER McCOY

Shelf Life is only too aware that you can't please all of the people all of the time, and accepts that some of you never pick up a *Doctor Who* novel, only reading this column's views on video releases. Thus I usually refrain from media-spanning proclamations such as "*Terror of the Autons* can only be fully appreciated once one has thoroughly read and digested *The Dark Path*." I'd get hit. But it would be churlish to evaluate *Battlefield* on its VHS release without acknowledging its influence on the *New Adventures*. In this, the Arthurian-themed opening story of *Doctor Who*'s final season, the Doctor conveniently writes himself out of trouble by leaving notes lying around from a future incarnation, presaging the behind-the-scenes manipulator the Seventh Doctor would become in the books. He's accompanied by a multi-ethnic band of mostly butch female helpers and, on visiting an Earth a few years into our future, encounters strands from his past mingled eclectically (Liz Shaw's UNIT pass, gold bullets, Bessie, Doris) – and the Brigadier has acquired a family life, but lost his indestructibility. If you locked Paul Cornell, Gareth Roberts and Marc Platt in a room full of laughing gas, they couldn't make this up. But Ben Aaronovitch could – and, sadly, did.

Someone at the BBC must have watched *Battlefield* Part One and decided to cancel the whole series

Another way in which *Battlefield* paved the way for the *New Adventures* was that someone in BBC Programme Planning probably watched Part One and decided to cancel the television series as a result.

A disaster like this needs an utterly unworkable script as a foundation. Some of the dialogue simply makes no sense whatsoever: Ace appears to have been possessed by an infant throughout, and lines such as, "Winifred – your convoy's stranded by the lake of the high king," are delivered as though she has just acquired the gift of speech and is keen to practice.

Next, you need a director who appears to think he's working on *Crackerjack*, or *The Two Ronnies*, to judge by the pause between Shou Yuing's line "That scabbard" and the ponderous shot of said artefact nestling on the wall of the hotel bar. This bar is a great setting – where futuristic development such as five-pound coins and voice-operated telephones portray the England of 1995 just as evocatively as the Gerry Anderson series *UFO* captured the look of 1980.

Dialogue, performance, and direction synergise in the miasma of mediocrity that is the "Boom!" scene towards the end of the first part. As Ace and her instant buddy Shou Yuing conduct a conversation on the effects of exploding ceramics by loudly lisping the word "Boom!" at each other, alternate head shots are edited together so turgidly that I have no doubt whatsoever that the Restoration Team will have been able to slot in a couple of extra speeches between them. The deeply unexpected and surprising explosion which ends this scene signals, I feel sure, the point at which Programme Planning came to their decision, and so gave all those budding young authors their start in life. Hey! – some of them now work on *Coronation Street*, thus pleasing all those viewers who discovered the soap for the first time while *Battlefield* aired on the other side.

That's just Part One. The rest sees Sylvester McCoy, in a bizarre throwback to the performance and characterisation displayed throughout his debut season, taking part in a bellowing match he can't win with Brigadier Nicholas Courtney. As yellow cars defy reality – Bessie leaves *Batman*-stupid burning rubber marks on the gravel, and when new Brigadier Bambera fires a gun standing on a 2CV's driver's seat, its throttle stays open – whose foot is on the pedal?

Can post-production rescue *Battlefield*? No, of course not. Employing a semi-paralysed VT Editor was probably a bad idea, or perhaps he was merely so convulsed with hysterics at Mordred Christopher Bowen's truly diabolical laughter that he couldn't cut to the next scene. And although Keff McCulloch admirably orchestrated promotional tourist film music for *Paradise Towers*, there is no need for him to repeat it here, lending the production the feel of a recruitment film for Paintball or some other silly off-road activity.

From beyond the grave, *Battlefield*'s irksomeness now extends to the retail arena. Paul Vanezis and Steve Roberts have spliced in unbroadcast scenes, so that I and doubtless other sensible folk will *have* to go out and buy it – and presumably watch it again as well. Thanks a lot guys.

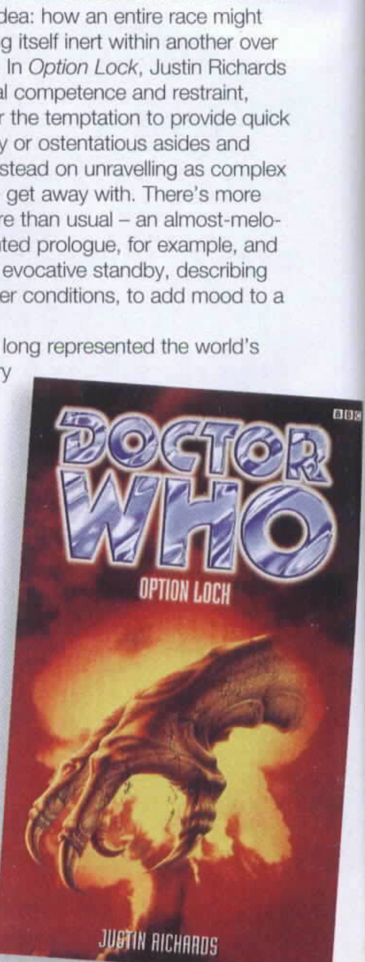
In retrospect, the Doctor was right. This *Battlefield* does indeed have the smell of death about it.

DOCTOR WHO: OPTION LOCK

Novel BBC Books **Author** Justin Richards **Featuring** The Eighth Doctor, Sam **RRP** £4.99 **ISBN** 0 563 40588 X **Available** Now

The differences between the authors of this month's two BBC Books novels are highlighted by the fact that both feature at their core the same idea: how an entire race might survive by storing itself inert within another over the generations. In *Option Lock*, Justin Richards exhibits his usual competence and restraint, spurning as ever the temptation to provide quick thrills with showy or ostentatious asides and concentrating instead on unravelling as complex a plot as he can get away with. There's more lyrical writing here than usual – an almost-melodramatic recounted prologue, for example, and Justin uses that evocative standby, describing prevailing weather conditions, to add mood to a scene.

Having for so long represented the world's entire paramilitary defence hierarchy as something little more imposing (and often less well-staffed) than *Dad's Army*, *Doctor Who* fiction has remained habitually nervous of depicting its hero strolling up to the White House, the Kremlin, or even dropping in



at Downing Street. The same holds true here. Although *Option Lock* depicts a world-wide nuclear escalation, and shows the workings of the Eastern and Western war machines at their highest level, the Doctor doesn't get to direct from the Oval Office; he remains for the most part in his spiritual home, Somewhere In The South Of England.

More specifically, he and Sam are visiting a country house where the owner, Matthew Silver, teaches advanced hypnosis and interrogation-resistance techniques to intelligence operatives. The country house setting is a useful one for this kind of near-mystery story; just look at *The Evil of the Daleks* or *Black Orchid* for the way in which these places offer separate domiciles, deserted corridors for guests to creep along between moonlight assignations, regular gatherings of the occupants at communal meals, rolling grounds for the concealment and discovery of bodies, and even a cross-section of society containing all but the dreary middle-classes. The sheer age of the setting here makes it plausible for the same family to have lived here for generations (a plot element vital to the story) and enables Justin to unfurl a mystery involving antique paintings depicting the location itself.

By contrast with this rural idyll are scenes recounting (in surgical detail) political assassination and the deliberate launching of a nuclear missile strike in order to provoke the other side into revealing its defensive capabilities. Although we've seen the effects of nuclear madness on Skaro, Dulkis and Atrios in televised *Doctor Who*, the only times Earth's Armageddon clock has been heard ticking are those Terry Nation-esque countdown sequences used to pep up the finales of *Robot* and *Battlefield* (perhaps throughout the series' lifetime the threat of Mutually Assured Destruction was too close to programme-makers' real fears to be depicted during family viewing hours). *Option Lock* exerts the same hold over me as every other dramatisation of the end of the world I have experienced, from the blackly humorous film *Doctor Strangelove* to the chilling TV play *Threads* – and, being set in a contemporary milieu, adds the sobering reminder that there are still lots of silos full of missiles pointing at us, now under the control of potentially unstable former Soviet republics.

Unfortunately, having so successfully portrayed the world teetering on the brink, it is very hard for Justin to make the immediately following sections as arresting. What might otherwise be a readable account of events unfolding in England – helped by a characterisation of Sam that shows she has matured since joining the Doctor – simply cannot divert a reader still mentally exhaling and offering thanks to Ronald Reagan for proposing his Strategic Defense Initiative. But being overshadowed by one's own writing is preferable, I'm sure, to suffering by comparison to another's, and *Option Lock* picks up momentum again as it closes.

This is a mature book in what is now starting to feel like a mature range.

BBC
DOCTOR WHO
EYE OF HEAVEN
JIM MORTIMORE

DOCTOR WHO: EYE OF HEAVEN

Novel BBC Books **Author** Jim Mortimore **Featuring** The Fourth Doctor, Leela **RRP** £4.99
ISBN 0 563 40578 3 **Available** Now

It is almost impossible to adequately characterise Jim Mortimore's writing style, so disparate are his settings and scenarios. All that typifies his work is that he writes big – certainly bigger than *Doctor Who* ever was on television. The future worlds of Virgin's *New Adventures* were his natural broad canvas, and I'm surprised that he has chosen to work within the restraints of a novel featuring a past Doctor and companion, and set in Earth's past. The result is one of the most successful of what were once called the *Missing Adventures* (and for which we must now concoct a new appellation – past-Doctor novels, perhaps?).

Talking Books Justin Richards

The author of *Kursaal* on his unhealthy interest in mass destruction and global thermonuclear war . . .

"I wanted to do the whole nuclear thing and have the American reaction be as realistic as possible, so that's been well-researched and is pretty much what would happen. I looked at various films and books. Some are a load of tosh. One that is quite good and accurate is *By Dawn's Early Light*. It's one of the few fictional uses I've seen of the [real] Looking Glass plane for example. There's a book called *S.I.O.P.* which came out in the eighties, which actually takes the lid off quite a lot of this – that was interesting.

"Having decided to write an Eighth Doctor book, I wanted to do it in the style of the TV movie. So there is an opening narrative which passes comment on what the whole story is going to be, and a flow to the prose so that scenes seem to link from one into the other."

This is the first time that such a book has featured Leela, although she did appear in the odd *Decalog* story and in the *New Adventure* *Lungbarrow*. This appearance is welcome, not only because she was the most ambitiously-realised character ever to accompany the Doctor (Australians, Alzarians, Trakenites, Jacobites, long-haired Gallifreyans, short-haired Gallifreyans, space boys and space girls all behaved like 20th century Britons most of the time. Leela never did) – but also because the author, perhaps spurred on by the success of the technique in his previous *Eternity Weeps*, delivers *Eye of Heaven* entirely in first-person narrative. Much of the time, that person is Leela. In the savage's characterisation alone, *Eye of Heaven* is a masterwork, and no further effort is necessary (perhaps just as well, because the storytelling does turn a bit pear-shaped towards the conclusion). TV writer Chris Boucher's concept of a companion from a space cargo-cult is enforced and embellished: Leela invokes Sevateem tribal mantras, and doggedly applies the lessons of the enclosed world of her childhood to the ever-changing one the Doctor brings her. With the benefit of an internal voice, she is able to linger more on her formative experiences than on screen. As such we learn more about the Sevateem in general and Leela in particular – who survives by following hard-learned lessons, such as the circumstances surrounding the death of her infant sister.

Cementing this is a story which is arresting from the outset. Beginning with the terrified flight from horrors on Easter Island of a young 18th century explorer, this dramatic momentum carries forward through the rest of the book by virtue of not merely shifting narrators with each chapter, but by interweaving two streams of plot set some time apart.

Thus, simultaneous with enjoying the Doctor and Leela's passage aboard the ship chartered from England to return from Easter Island, the reader learns how they came to be aboard the vessel in earlier sequences set in Old London Town. This interesting technique means that although some dramatic tensions are resolved sooner, as a result of beginning half-way through the story, others are introduced – characters in the stream set later, have injuries the causes of which are not described until (concentrate, now) the later chapters of the earlier stream.

Just when this is all threatening to make some kind of linear and coherent sense comes the book's only real disappointment, where Leela survives a maritime ordeal that strains credulity too far. I can believe that she might pull flying fish from the air like an exotic trout-tickler, but by the time she has single-handedly slain a shark in one-to-one combat, and travelled, Jonah-like, through a typhoon in the belly of a whale, I felt that she was being driven through hoops ever more fantastical just to demonstrate freedom in a medium unshackled by the cost of realisation.

I'm still not quite sure how all parties concerned manage to get to Easter Island – by this point it felt like I was being presented with chapters in random order. When most writers might be tying up loose ends, Jim Mortimore redefines the term 'denouement' by throwing in still more complication. Readers are extremely unlikely to be bored by *Eye of Heaven*. DWM

For much of its length, *Eye of Heaven* is told as a fascinating first-person narrative by Leela

The Dominators

Planned as a satire on the peace movement, production of Season Six's opener was marred by a spectacular falling-out between the story's writers and the BBC.

Andrew Pixley reveals all . . .

EPISODE 1

Leaving an armada, a flying saucer containing two formidable figures – Navigator Rago and his junior Probationer, Toba – arrives on the planet Dulkis to survey for drilling using their Quark robots. The ship lands on the planet's so-called Island of Death; this area, uninhabited for 172 years due to atomic testing radiation, is also the destination of a small vessel in which the unscrupulous Cully is transporting three other native Dulcians who desire adventure. The radiation seems to have vanished and Cully's ship runs aground; soon after, he sees his customers cut down by strange robots.

The TARDIS arrives on the Island; the Doctor has met the Dulcians before, and knows them to be a peaceful race. They find a ruined building which seems to be a war museum and meet three figures in radiation suits: Educator Balan and his students Teel and Kando. At Balan's survey unit, the group puzzle over the lack of radiation. Teel encounters Cully at the museum, but Cully's stories are not believed by Balan; although Cully is the son of the Dulcians' Director, he is a known teller of tall stories. When Cully says that the aliens were contemplating destroying the TARDIS, the Doctor and Jamie race to investigate.

Rago and Toba locate the material they need. Intrigued by the drilling sites, the Doctor and Jamie find the flying saucer and are confronted by Toba and two Quark robots which ask: "Shall we destroy? Shall we destroy?"

EPISODE 2

Rago and Toba take the Doctor and Jamie prisoner and, assuming them to be Dulcians, analyse them for slave worker potential; after some tests, during which the Doctor decides it would be dangerous to appear too clever, it is decided that the Dulcians will make suitable slaves. When it appears that the Doctor and Jamie are simpletons – unable to even explain the laser gun at the museum – Rago orders Toba to let them go, believing they pose no threat.

Cully decides to take Zoe with him to the capital where she will help prove his tale to his father, Director Senex; they depart in a two-person travel capsule. However, on arrival, the Dulcian councillors – led by Bovem – are disbelieving, and even Senex tells his son that he has told one tale too many. Obtaining Dulcian clothing for Zoe, Cully determines to return to the island with her to find evidence; they actually pass the Doctor and Jamie who, having returned to the survey unit, are going to the capital in another capsule.

Teel and Kando's curiosity persuades Balan to investigate Cully's story; the Dominators let them enter the vessel, planning to capture and analyse them. Toba takes the Quarks to search the island again and, *en route*, has the robots scan and destroy the base. Cully and Zoe have just returned in their capsule, and are trapped in the falling debris . . .

EPISODE 3

Rago arrives to stop his subordinate's unnecessary destruction of the base, and Cully and Zoe are captured by a Quark. In the spaceship, Rago determines to use the captured Dulcians for slave labour. Set to work clearing the drilling site, Zoe wonders if they could get access to the laser gun in the nearby museum; her suggestion seems implausible to the pacifist Balan and Kando, but Teel and Cully seem more willing.

The Doctor and Jamie meet Senex and the Council, but have a hard time convincing them both of events on the island and that the Dominators might not be as peaceful as the Dulcians; the council believe in universal gentleness. When they re-establish contact with the survey unit, the council see a Quark in the ruins. The Doctor and Jamie take a travel capsule back to the island, with the Doctor altering the controls so that they do not arrive at the survey unit; they land some distance away and soon discover the slave party at work. They split up, but the Doctor is captured by Toba.

Cully manages to get into the museum and grabs the laser gun, but his discovery is noted by the Quarks. Jamie joins him and they destroy a Quark with the weapon, only to have Toba order the robots to obliterate the museum. The building collapses on top of Cully and Jamie. "Task completed," reports the Quark . . .

EPISODE 4

Later, Rago reprimands Toba for disobeying his orders; the Quarks' power levels are low and must be conserved for drilling. The Dulcian slaves are set back to work while the Doctor and Zoe are questioned by Rago; rather than have Rago pilot the Dominator ship to the capital, the Doctor shows him to the abandoned travel capsule in which he can travel to talk with Senex, accompanied by a Quark.

Cully and Jamie are trapped in an underground shelter beneath the museum, but finally clear the entry hatch; they have lost the laser gun, but Jamie is determined to cause trouble for the Quarks at the four drilling sites. Their destruction of a Quark causes Toba to leave the Doctor and Zoe alone in the spaceship, and the Doctor discovers that the craft's power unit has absorbed the radioactivity from the island.

In the capital, Chairman Tensa of the Emergencies Committee falls foul of the newly arrived Rago, and a Quark kills him for his insolence. Senex is ordered to provide slave work; the Dominators will take what they want anyway, but the slaves will be saved.

On the island, a furious Toba has the Dulcian prisoners taken back to the spaceship and demands to know where Jamie is, or they will die one by one. A Quark kills Balan, and the Doctor is next in line: "Answer, or you will die!"

EPISODE 5

It is Rago's arrival which again saves the Doctor's party; although the four perimeter shafts are completed, the central shaft is not started and the Quarks' reserves are low. The seed device will soon be at critical mass and the operation must be completed at maximum speed. The slaves are set back to work outside the war museum, from where they are observed by Cully and Jamie via a periscope. Jamie emerges from the shelter and overpowers a Quark, allowing the slaves to reach safety underground. The drilling has to take priority for the Quarks over destruction of the escapees, and Rago says that the Fleet Leader has indicated that the Dulcian slaves will not be saved.

In the shelter, the Doctor deduces the Dominators' plan; the planet's crust is thin at this point, and they aim to fire four rockets into the magma of the planet to create a volcano, and then use the seed device in the central shaft to create a molten mass of radioactive material to power their fleet. They plan to dig a tunnel to intercept the seed device as it falls, buying time by having Jamie and Cully attack more Quarks with makeshift bombs. The Quarks are recalled to the spaceship as Rago inserts the seed device; with the tunnel completed, the Doctor catches it, but is unable to defuse it. While Teel and Kando take a wounded Cully back to the capital, Jamie and Zoe are told to return to the TARDIS while the Doctor rolls the seed device into the Dominators' ship moments before it takes off.

The Dominators' spaceship explodes, but the rockets have still fired. Returning to the TARDIS, the Doctor realises that the ship stands in the path of a mass of molten lava: "Oh my word . . ."

Robot Quarks assemble on the Island of Death

Jamie (Frazer Hines), the Doctor (Patrick Troughton) and Zoe (Wendy Padbury) explore the Dulcians' war museum

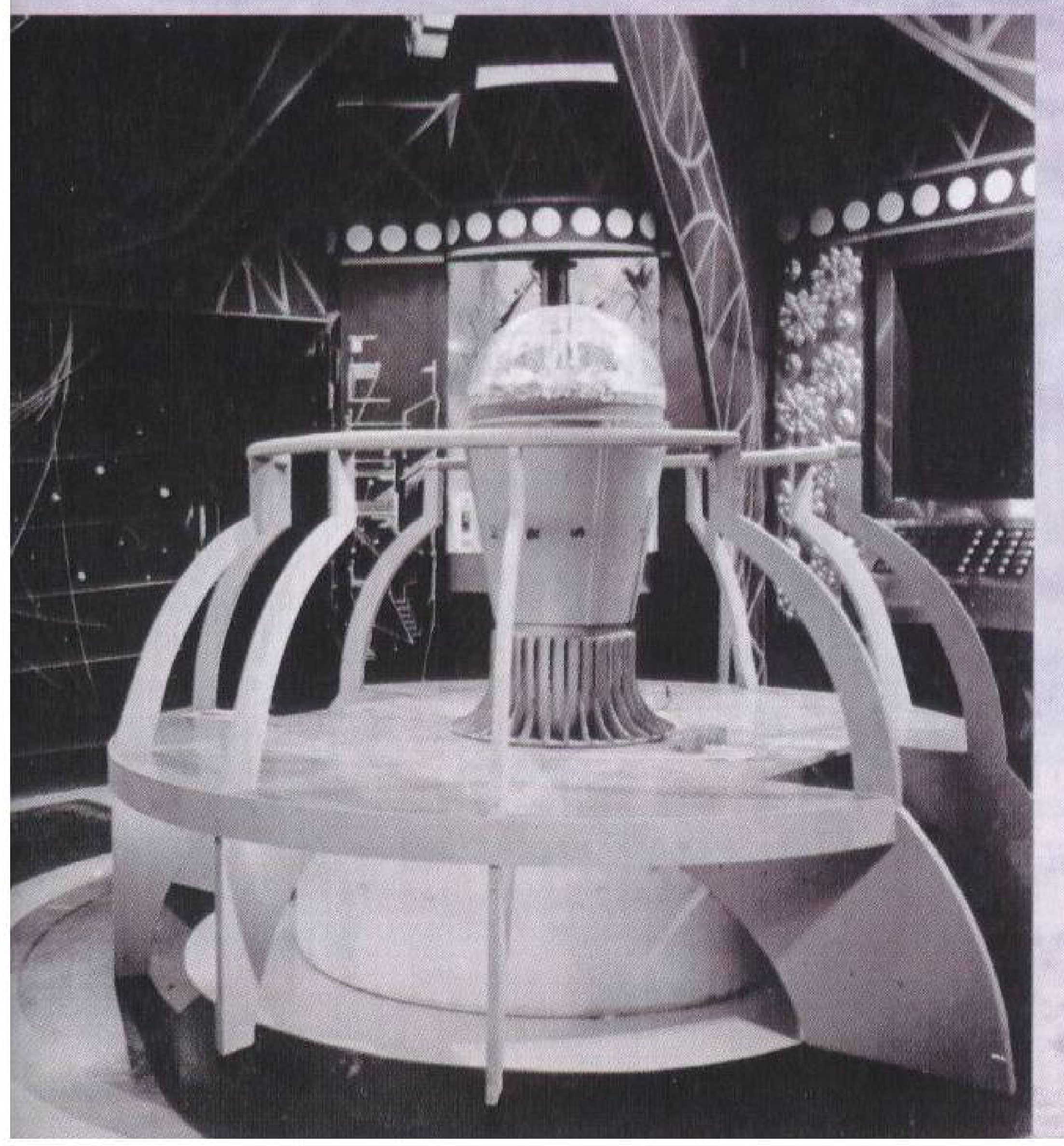
"They are alien – from another world"

In the Dulcian Council Chamber, the Doctor and Jamie attempt to warn Director Senex about the threat posed by the Dominators . . .

SENEX These Dominators – they let you go free! Why should we fear them?
THE DOCTOR They are aggressive, callous and unfeeling. Don't expect them to think and act as you do! They are alien – from another world.
Senex smiles gently.
SENEX Well so are you, Doctor.
DOCTOR Oh dear, you've got me there!

From The Dominators
Episode 3
by 'Norman Ashby'

In Production . . . .



With their second *Doctor Who* serial, *The Web of Fear*, rapidly rushed into production in December 1967 after a brief gestation period, writers Mervyn Haisman and Henry Lincoln were again asked to submit a story idea – and in particular to think up a new monster which could feature prominently in it. It would seem that incoming producer Peter Bryant and story editor Derrick Sherwin hoped to find a replacement for the Daleks – although in December 1967 the Daleks' creator, Terry Nation, had indicated that he would be happy to see a rematch of his villains against the Doctor in the new year, provided that the Cybermen were not in the same story.

The new monster which the writers came up with were the Quarks – powerful robots named after a sub-atomic particle then being researched by physicists. Analysing the success of the Daleks, Haisman and Lincoln aimed for something with an inhuman shape, and – as with the Yeti – sketched out their suggested monster design. This showed a square body propelled on two caterpillar tracks and incorporating jointed manipulator arms onto which different tools and weapons could be attached; this was conceived with a merchandise angle in mind. Atop the body was a revolving dome with two viewing eyes either side and a pair of receiving and transmitting antennae. The writers wanted the Quarks to speak with an innocent, child-like voice to contrast with their power to kill and destroy.

Haisman and Lincoln sought to pen a narrative more relevant to current world issues – in this instance, their concern regarding the 'hippy' peace movements sweeping the Western world. In an extreme form, the writers saw this as a slackened grip on morals, with it becoming all too easy for people to give in and not fight. They felt

BBC Video [4] Barry Newbery [1]

that the concept of showing people unable to defend the principles they stand for by the very nature of the principles themselves was a strong idea which would translate well into a *Doctor Who* serial – a satire about a submissive society which has lost its need to fight. Taking the hippy movement as a starting point, the idea was submitted to Bryant on Monday 1 January 1968. Bryant liked the idea and a story breakdown with the working title of *The Dominators* was commissioned the next day. At this time, Haisman and Lincoln were completing a film script for *Curse of the Crimson Altar*; after delivering this on Monday 15 January, they were able to submit the breakdown for their *Doctor Who* serial to the BBC on Friday 19. The story was soon scheduled as Serial TT (apparently replacing another story which was abandoned after the script for Episode 1 proved unsatisfactory) and would enter production in late April; the scripts, therefore, were required by the end of March. The target date for the scripts was set for Tuesday 27 February.

It was Lincoln who developed many of the character names in the scripts, which were soon retitled *Doctor Who and the Dominators* after the new alien menace which would in fact control the robotic Quarks. The Dominators were to represent tyranny and totalitarianism in stark contrast to the pacifist attitudes upheld by the Dulcians (or 'Dulkians' in early documentation); the name 'Dulcians' is Latinate for 'beautiful people', although it has also been suggested that it was inspired by the heroine Dulcinea from *Don Quixote*, the epic work of 17th century Spanish writer Miguel de Cervantes Saavedra.

At the survey unit, Educator Balan (Johnson Bayly), Teel (Giles Block), Zoe and Kando (Felicity Gibson) are startled by the seemingly tall tales of privileged Cully (Arthur Cox)

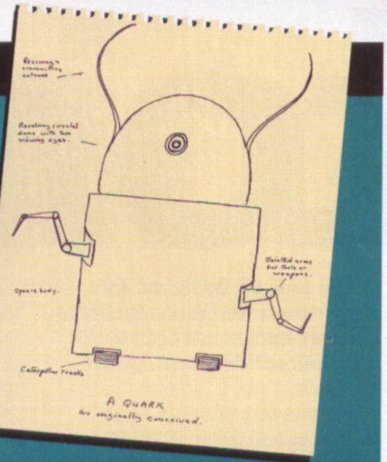
Some elements of the original version of the story would be still discernible in the finished version; certainly, the narrative saw a Dulcian aircraft – in fact a survey ship – landing on the Island of Death on the planet Dulkis in the first episode and carrying a crew comprising Balan, Teel and Kando (this was later rewritten to become a survey unit, making the use of the smaller travel capsules more plausible). At one point, Dominator Rago was to report in to the Dominator headquarters, which was to be situated on an outer planet of the solar system.

Before work could begin on the scripts, the BBC requested changes to both the storyline and the scene breakdown, which the writers delivered while attending the recording of *The Web of Fear* Episode 3 at Lime Grove on Saturday 27. Concerned about the changes, Haisman and Lincoln requested a meeting on Monday 29, but when Sherwin and Bryant were not available this had to be postponed to Wednesday 31. All this delayed Sherwin commissioning the serial until Friday 2 February; when Bryant telephoned the writers on Thursday 1 to commission the six scripts, Haisman and Lincoln assumed that their original deadline would be extended. When their contract arrived on Thursday 12, they were concerned to discover that all six scripts were still expected by Tuesday 27. They phoned Sherwin to point this out and Sherwin agreed that the deadline was unreasonable, suggesting that the scripts should be delivered "as soon as possible".

Episode 1 was delivered on Thursday 12, but the writers were then told to reduce the number of model shots and also that the show's star, Patrick Troughton, would not be available for location filming. These rewrites were made and delivered prior to the submission of Episode 2, which came in on Monday 26, with rewrites to this and Episode 3 submitted on Monday 4 March – the day after Bryant departed on leave. Sherwin requested extensive changes to the original storyline at this point; he felt that the scripts which the writers had delivered were high on satirical dialogue and discussion, but low on action and plot. The serial had already been allotted a substantial location filming allocation, and money was being poured into the development of the Quarks because of their merchandise potential. With weeks to production, Sherwin found himself fighting with the writers, who resisted very strongly any changes to their material.

SCRIPTING THE QUARKS

There was actually very little description of the Quark robots in the scripts for *The Dominators* – and they were not even revealed until the end of Episode 1, an early scene in the script indicating: "We see only a distorted shadow as something begins to emerge from the darkness". There were, however, later descriptions of their behaviour, applications and need to re-charge: "As the power cells in the Quarks re-charge themselves, the sound is reminiscent of childish laughter, a metallic chuckle" and, "The Quarks chatter as they extend their arms aggressively and re-charge their force units". They were intended to make a noise "like a computer as it relays its recorded messages to the fleet leader". The Quarks were armed with "molecular ray beams forth", had sensors which lit up and could also power the examination 'bed' in the Dominators' ship.


Receiving + transmitting antennae
Revolving circular dome with two viewing eyes.
Jointed arms for tools or weapons.
Square body.
Caterpillar tracks
A QUARK
as originally conceived.

Mervyn Haisman's sketch from memory of the writers' monster concept

In the scripts for *The Dominators*, the chief alien protagonists – Navigator Rago and Probationer (ie, 'probative navigator') Toba – were described as "imperious, arrogant, detached". Their spaceship was one of "a vast amanda [sic: armada] of Flying Saucers" and was described as "spherical and opaque". On board, specimens like Jamie and Teel were examined by a "transparent, circular apparatus" which descended towards them; one of the Dominators studied them while wearing "a metal skull cap with a slotted visor . . . a beam of light shines from the front of the headpiece". The seed device with which the Dominators planned to destroy Dulkis was "a glowing silver canister of about a foot long", originally mounted in a transparent box.

Of the Dulcians, the female student Kando (whose name means 'beautiful') was described as being "about twenty, attractive and with an almost childlike trusting nature". Teel, the male student, was "a little older . . . well built and like all Dulcians fair and smooth faced. Although basically placid, he is beginning to feel the ancient instinct of curiosity that has almost disappeared from the present generation of Dulcians". Their tutor, Educator Balan, was "about sixty, his fair hair has turned silver, gentle, soft spoken, but a tired face". Originally the leader of the Dulcians was called Somex (derived from the Latin for 'sleep') but was renamed Director Senex (Latin for 'old man'). Cully was named after a term meaning 'dupe' or 'simpleton' while Bovem came from the Latin for 'bull', thus indicating his nature. Chairman Tensa (originally

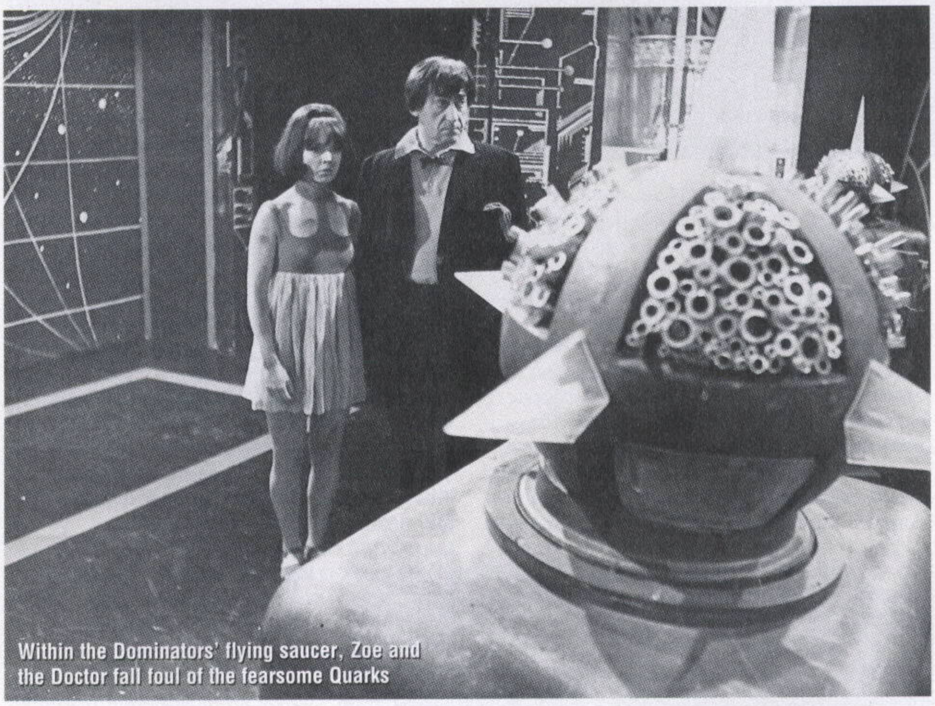
Student Kando

BBC Video [3] Mervyn Haisman [1]

Action Leader Tensa) of the Dulcian Emergencies Committee was "a tall and determined looking man. He has an air of competence and efficiency".

Until shortly before filming, the Dulcian survey ship used by Balan, Teel and Kando was still in the script; its interior was described as "a strange mixture of dials and controls, and that of an ultra-modern botanical laboratory . . . the travel capsule [is] in its compartment. A transparent tube at the end of the ship". The travel capsules themselves, which featured heavily in the story, were described as "cigar shaped but all we can see of it is a small cockpit with two seats, one behind the other. A curved hood is already hinged back".

Haisman and Lincoln submitted Episode 4 on Friday 15 in accordance with Sherwin's directives. Bryant returned from holiday on Sunday 17 and set up a meeting with the writers the following day. This annoyed Haisman and Lincoln as they were aware they were behind deadline, and the meeting meant the loss of half a day's writing; they agreed to deliver the remaining two scripts by Saturday 23. On Thursday 21, Sherwin telephoned them asking for delivery of Episodes 5 and 6; Episode 5 was finished and it was agreed to deliver this the next day. On Friday 22, Episode 5 was delivered at 10am, Bryant summoned the writers to the BBC at noon, and at 3pm Bryant told Haisman and Lincoln to abandon Episode 6.


Within the Dominators' flying saucer, Zoe and the Doctor fall foul of the fearsome Quarks

In the following discussions, it became clear that the changes to the accepted storyline had still not worked, and still more action was needed in Episode 4. Also, a BBC staff director had now been assigned to the project – Morris Barry, who had directed both *The Moonbase* and *The Tomb of the Cybermen* the previous year. Barry found *The Dominators* a less satisfying script than the Cybermen ones, the saving grace being the one-upmanship between Rago and Toba. He had voiced his dissatisfaction to the production team. Finally, it was revealed that Sherwin and his new assistant Terrance Dicks had already been rewriting Episode 4 without Haisman and Lincoln's knowledge. To placate the writers, Bryant offered to pay for all six episodes, without the pair actually having to deliver the sixth.

By Friday 29 March, Sherwin and Bryant had taken the decision to substantially change both *The Dominators* and also the subsequent serial, *Manpower* (latterly *The Mind Robber*). Both would now be five-part serials; the final instalment of Haisman and Lincoln's story would now be grafted onto Peter Ling's four-episode serial as a prelude, and would be be written by Sherwin himself. It was also clear that both *The Dominators* and *Manpower* would be held back to start the sixth season in August. Sherwin restructured Haisman and Lincoln's serial the way he needed to, largely condensing down the action of the final three episodes into two.

There were various continuity references inserted into the scripts by Sherwin which coincided with a repeat of *The Evil of the Daleks* scheduled to run after *The Wheel in Space* at the end of Season Five and bridge the summer to the debut of *The Dominators*; on leaving the TARDIS in Episode 1, the Doctor (who was referred to as "Doctor Who" in the scripts for the first three episodes) complains about the tiring nature of projecting mental images (ie, showing Zoe *The Evil of the Daleks*) and Zoe herself makes reference to Daleks and Cybermen (from her first serial, *The Wheel in Space*) in the same conversation. The script for Episode 5 also indicated that the Doctor should catch the seed canister "in his woollen hat", referring to the headgear worn by Troughton as the Doctor during filming of *Fury from the Deep* in early February.

Although even the camera scripts indicated that the opening slide captions would read "by Mervyn Haisman and Henry Lincoln", the writers decided to withdraw their names from the finished programme. The pseudonym they selected to use instead was 'Norman Ashby', after the names of their respective fathers-in-law.

Designer Barry Newbery had worked on *Doctor Who* since the first serial in 1963; his most recent involvement with the series had been *The Gunfighters* in 1966. Having since worked on series such as *Z Cars*, he now requested a return to *Doctor Who*. As usual for the fifth recording block, make-up and costume designs were supervised by Sylvia James and Martin Baugh respectively, while Ron Oates was in charge of visual effects as per various stories since *The Abominable Snowmen*. As with Barry's other two *Doctor Who* serials, one area of economy was incidental music; only stock electronic tones and links, some of which had previously been heard in *The Moonbase*, were supplied by Brian Hodgson of the BBC Radiophonic Workshop.

On Wednesday 24 April, Wendy Padbury, who played Zoe, was issued with a new contract which now covered the five-episode version of Serial TT and the two subsequent stories (her original contract had been for two six-parters). The guest cast for the serial was also lined up during April. Playing the Dominators were Ronald Allen and Kenneth Ives; Allen had been one of the stars of the BBC soap opera *Compact*, which Barry had produced for a time, while Ives, a former Havoc stuntman, later moved out of acting, became a television director on series such as *Poldark*, *Gangsters* and *Secret Army*, and was married to entertainer Marti Caine.

Filming began on Thursday 25 April at Gerrards Cross Sand & Gravel Pit, Wapsey's Wood, Buckinghamshire, which was the backdrop for many of the location sequences set on the Dulcian Island of Death. Ronald Allen proved unavailable, and so actors Philip Voss (who had appeared as Acomat in *Marco Polo*), Malcolm Terris and Nicolette Pendrell – who played Cully's luckless passengers – were re-scheduled to stand by for filming on this day. It had also been agreed that Troughton would not be required for any of the pre-filming; the Doctor would be played by Chris Jeffries in all the location scenes.

The first day of filming featured all the visual effects explosions: the attacks on Jamie and Cully in Episodes 4 and 5, the destruction of the Survey Unit in Episode 2, the explosion of Cully's ship in Episode 1 (a scaled down model seen in forced perspective shots with the characters) and a shot of an exploding dummy Quark which would appear in Episodes 3 and 5.

> **"The writers were tough to work with . . . in fact, they hated my guts!"**
>
> **Derrick Sherwin**

Other sequences filmed on this first day were Balan, Kando and Teel seeing the Dominators' ship in Episode 2, and Toba having the Quarks attack the Survey Unit in Episode 2. To ensure that the dialogue was clearly recorded for synchronisation with the 16mm film, Barry had the actors wear radio microphones secreted on their costumes to avoid picking up background noise from directional mics. Giles Block, who played Teel, once recalled that the Dulcian actors and actresses were sprayed gold for some reason; the Dulcian men wore Grecian style robes and

DESIGN THE QUARKS

Three operating Quark costumes were constructed from original designs painted in gold (the actual Quarks were a gunmetal grey); these were built from fibreglass with perspex attachments by freelance prop manufacturers John and Jack Lovell, and operated by three boys from an acting school. John Hicks (Quark 1), Gary Smith (Quark 2) and Freddie Wilson (Quark 3) were delighted to play *Doctor Who* monsters, despite the uncomfortable nature of the costumes they were required to don; movement was very restricted (the key task was to manipulate the arms), vision was through a small aperture close to the arms, and mobility wearing the square Quark feet was at best difficult – particularly over the rough location terrain (in studio, it was not unusual for two stagehands to pick up and move the boys in costume from set to set). The boys performed their roles under the supervision of a chaperone without complaint. The script did not make clear how many Quarks the Dominators had at their command (although it would seem to number about 12 in the finished programme), and there were numerous deviations from the script over how many Quarks a Dominator used at any given time (Toba uses two Quarks to destroy the survey unit in the script but three were used when filming, for instance). It was established that when recharging, inflicting pain or destroying objects, the Quarks would often fold their arms in and out their box-like bodies. Because the Quarks were not seen until the end of Episode 1, a number of scenes showed events from their point of view; a hexagonal mask was fitted to the film camera for shots of both Wahed, Etnin and Tolata running over the island and Cully's ship.

togas (length indicating their seniority), while the women wore diaphanous skirts and leotards.

In the afternoon, co-stars Wendy Padbury and Frazer Hines arrived on location straight from rehearsals for Episode 4 of *The Wheel in Space* in London. Hines retained his *Wheel in Space* outfit, but Padbury swapped her Wheel uniform for a red and yellow mini-skirted Dulcian outfit (and again had to contend with a troublesome zip which was prone to breaking). Padbury took part in the Episode 3 scene in which the Doctor encounters Toba's slave party, while Hines joined Arthur Cox in the Episodes 4 and 5 scenes in which Jamie and Cully start to attack the Quarks.

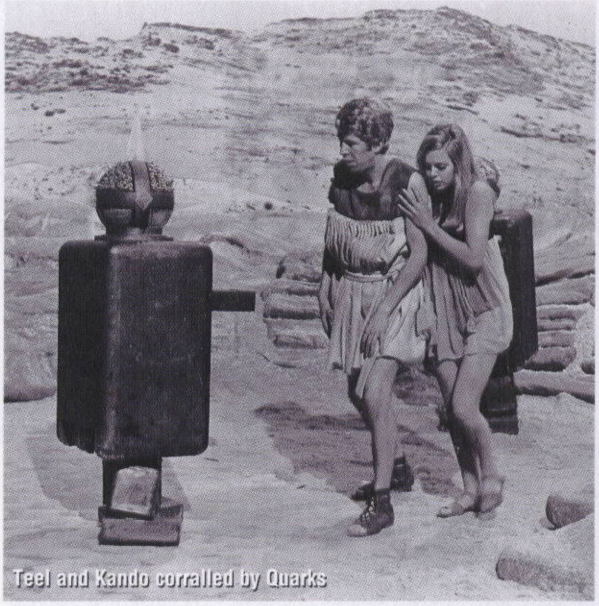
Friday 26 was spent at the Puppet Theatre of Television Centre shooting model inserts for the serial. These included: the rod prop Dominator saucer, with working retractable legs and talcum rocket jets, arriving in Episode 1 (the film was reversed for its departure in Episode 5); the Dominator armada (based on jelly moulds) in space in Episode 1; the travel capsules in flight in Episodes 2 and 3; establishing shots of both the Island of Death and Cully's Ship for Episode 1; and the explosion of the Dominator saucer in Episode 5.

The film crew used the second venue for Dulkis on Sunday 28: Olley (Wrotham) Ltd Sand Pit, at Trottiscliffe near Maidstone in Kent. Newbery arranged for a number of photographs to be taken here, so that backdrop blow-ups could be created in studio which would match the location material (one example being the cliff seen behind the TARDIS). Hines appeared in sequences in which Jamie and Cully attack the Quarks with the Doctor's bombs and Cully is injured; he also filmed a forced perspective shot for Episode 1 with Jeffries in which the Doctor and Jamie gaze upon the Dominator saucer.

BBC Video [5]

On the blasted Island, Jamie and Cully prepare to strike back

The arrival of the TARDIS and the slaughter of Cully's passengers were also shot on this day, along with the glass shot of the Dominator saucer hovering over the terrain prior to its landing in Episode 1 (a two-inch saucer was painted on a 3' x 2' sheet of glass). The death of Tolata was achieved on film by Peter Netley of the BBC Graphics Department; taking a single frame of Pendrell, Netley masked off the skin area of face and neck and optically printed in footage of oil rippling on water to give the impression that the character's skin was burned by the Quarks' fire.



Teel and Kando corralled by Quarks

Other inserts featured Balan with the Quarks at the drilling site for Episode 4 (the laser drill was a tripod prop which illuminated when in operation) and a Quark being crushed by a boulder set in motion by Cully in the same episode; this was a lightweight prop which was then placed across a Quark prop to indicate that the robot had been broken by the impact.

The following day, Monday 29, the crew returned to Gerrards Cross to complete any sequences involving Cully, the Quarks and the Dominators which had not yet been filmed. Tuesday 30 was then spent on Stage 2 of the Television Film Studios at Ealing, where Cox, Voss, Terris, and Pendrell filmed the start of the scene in Cully's ship; filming of these scenes meant that neither the set nor three of the cast would not be needed in the recording studio. Shooting of this scene continued into the afternoon of Wednesday 1 May; photographic blow-ups of the quarry were placed behind the windows of Cully's ship. In the morning, the brief filmed inserts showing prisoners being bonded to the wall of the Dominators' ship by the Quarks' molecular force were filmed one day ahead of schedule; Hines and Padbury had been released from a couple of hours' rehearsal for *The Wheel in Space* Episode 5. In these scenes, the artistes performed in reverse; the sequences would be speeded up in the finished Episodes 2 and 4. A close-up of the Doctor's foot receiving an electric spark in Episode 2 was also filmed (Chris Jeffries again stood in for Troughton), along with a similar insert of the sonic screwdriver's beam burning through the shelter wall in Episode 5.

Because the location material had not been completed, the third day at Ealing was cancelled (the inserts having been shot a day early) and the crew returned to Gerrards Cross on Thursday 2; Cox, Hines and the three boys shot a number of scenes for later episodes. An extra day was also added for the film crew at the same venue on Friday 3 when numerous scenes involving the Dominators and Quarks were shot.

The Quark voices were provided by actress Sheila Grant, her voice modulated by Hodgson. Hodgson also sampled and modulated Grant's laugh to create the operating sounds for the robots: re-charge, kill, command accepted, permission to speak, distress signal, activate, plus 'pulsating' and 'menacing' noises.

Rehearsals for Episode 1 started at St Helen's Church Hall on Monday 13 May; as the robots only featured in the episode's closing film sequence, the Quark operators were not required. Studio recording began on Friday 17 when Episode 1 was recorded in Studio 4 at Television Centre between 8.30 and 9.45pm.

As per the film sequences, a hexagonal vignette inlay was used to show the Quark's point of view of Toba. For this recording, Padbury retained the catsuit she had worn in *The Wheel in Space*. Newbery had constructed two connected sets for the exterior ruin and the interior of the museum; he had used unusual hexagonal bricks for this to show an alien construction which also incorporated curved roof trusses; part of the wall map was rigged with a flash charge for later in the episode where the Dominators tested the laser, the barrel of which illuminated when fired. The original notion of having dummies in the museum was dropped; instead, two extras were made up as radiation-scarred victims. The only recording run-on planned for the evening came after the first

The Doctor foments resistance – a notion anathema to pacifist Balan

scene in the ruined museum, allowing the TARDIS crew and Dulcian cast to move sets, and also to permit the Dulcian actors to remove their protective suits for the next scene in the Survey Unit. The Survey Unit set incorporated three working television monitors which could relay images of radiation meter graphics or static as required; dry ice was used for the decontamination smoke, and Newbery made the set look alien by the use of unusual logos and the placing of new strip lighting in the control panels.

As with the museum dummies, Barry originally planned to have four young actresses standing motionless on the Dulcian Council Chamber set as statues; although the artistes were booked for Episodes 2 to 4, it was decided very shortly before recording that they would not be used. There were also a few changes made to shorten the script; at the Capital, Cully tells Zoe that he has found a whole lot of travel permits in his father's desk and only needs to forge his signature to get back to a capsule.

Episode 2 was recorded in TC4 on Friday 24 May, starting with a film reprise of Episode 1. The saucer interior was a major set created by Newbery who used reflective materials on the walls which, with lights shone on them in a certain way, appeared to create moving patterns. Ropes and canes held on wires were also suspended across a black drape to form a co-ordinate chart. A monitor relayed film of the Dulcians approaching the ship, and there was also a series of illuminated Quark indicators which were extinguished in later episodes as the robots were destroyed. Recording breaks were scheduled to set the examination table on which Jamie (and later Teel) were moved about on; the camera was moved and tilted to make it seem as if the table was in motion. An inlay effect creating a white iris opening out from blackness was used to show the movement of the travel capsule; in the survey unit, the monitors were used to relay images from the Council Chamber set and also Wormser animation of a radioactivity graph. An additional recording break was scheduled to allow Padbury to change from her Wheel jumpsuit into her Dulcian guise. When Balan's party looked up at the Dominator ship, a photocaption of the underside of the model was shown. Flash charges and smoke were used on the survey unit set for the Quarks' attack at the end of the episode.

Joining the cast the following week as Chairman Tensa was Brian Cant, who had previously appeared in the series as Gantry in *The Daleks' Master Plan*: *The Nightmare Begins* and was well known as a presenter on *Play School*. On Friday 31 May, Episode 3 was performed in TC3 but, in contrast to the other episodes, the material was captured directly on 35mm film shot from the 625-line monitor output; this instalment was also allocated 15 minutes' extra taping through to 10pm. The episode began with a mistake: the Episode 3 caption was not superimposed at all, and the opening sequences were from a filmed reprise of Episode 2. On the Dulcian Council Chamber set, Senex's chair arm was seen to incorporate a television monitor to show images from the distressed survey unit set. A recording break allowed Troughton and Hines to move from the Council Chamber to the capsule interior, with the camera moved to simulate the capsule's movement in flight; the crashed capsule in the sand was shown as a photocaption. Superimposed images used in this episode included a circular telescope mask for the mirrored point-of-view shot of Jamie looking at the work party, and a cross-sights for Cully's aiming of the laser gun at the Quarks. A final recording break was scheduled to allow the flash charges to blow up the museum set on cue, and the closing credits were rolled over the ruined exterior. Also this day, Troughton and Padbury recorded a voice-over for the scheduled repeat of *The Evil of the Daleks* Episode 1.

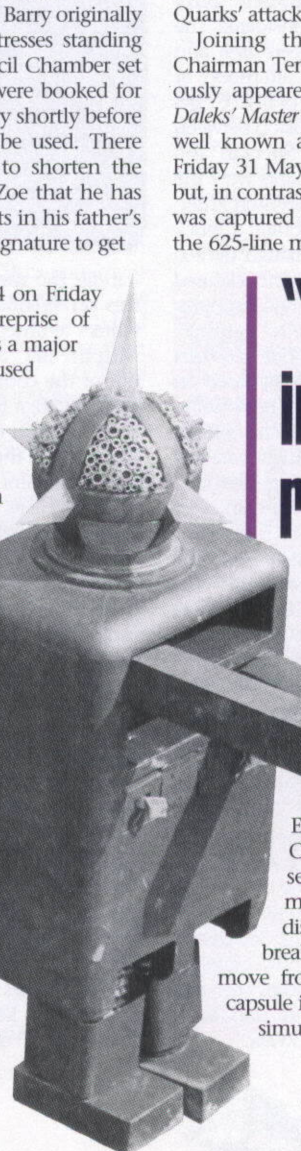
Episode 4 was taped in TC3 on Friday 7 June, and began with the usual filmed reprise. A small amount of dialogue between Cully and Jamie about using the shelter's periscope was dropped on recording, and a recording break was planned to allow Hines and Cox to move from the shelter set to emerge from the trapdoor in the raised section of the ruined museum set. Unlike the complex death of Tolata in Episode 1, the deaths of Tensa and Balan at the hands of the Quarks were achieved in a simpler manner; during a recording break, smoke was pumped into the costumes of the actors so that they appeared to burn suddenly (a technique Barry had used with the Cybermen in previous serials).

On Thursday 13, during the following week of rehearsals, Padbury and Hines were released to film inserts for *The Mind Robber*. Episode 5's recording in TC3 concluded work on *The Dominators* on Friday 14 June. The Episode 5 caption ran over the filmed reprise of Balan's death; an extra then stood in for Johnson Bayly as the dead Educator for the rest of the recording. Again, an inlay vignette of crosshairs was used for the shelter periscope as Cully and Zoe looked at the drilling party. The Doctor's sonic screwdriver was seen to be a pen torch in this serial. A mirror shot allowed the Doctor's drawing on a table top to be captured by a camera. The episode concluded with the closing credits rolling over stock footage of a volcanic eruption on Surtsey Island.

The Dominators was cut for timing reasons. Episode 1 lost the end of the survey unit scene where Zoe learns that Cully is unpopular because he doesn't fit into the Dulcian mindset – which consists of everyone thinking the same, like vegetables. As contact is about to be made with Director Senex, Cully was to sigh: "words of wisdom and a gentle reproof from on high!"

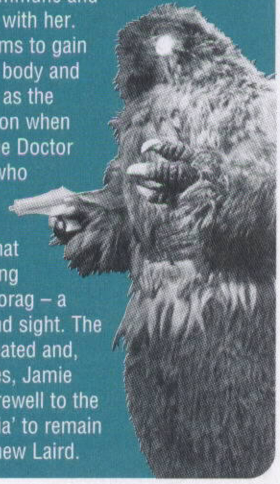
Episode 2 was cut in six places; scenes between Cully and Zoe were a major casualty. The end of their first scene in the capsule was trimmed: although Zoe sees the travel capsules as a "marvellous idea", Cully says that although there were more accidents in the old days there was also "a tremendous feeling of pride and achievement . . . making an individual decision". He also comments that the travel capsules do have a manual switch somewhere for emergencies which nobody would know where to find or use any more. Cully tells Zoe that his father is merely carrying on the work of previous Directors,

"The Quarks were very inventive, with little schoolboys running around inside!" **Frazer Hines**



UNUSED STORY THE LAIRD OF McCRIMMON

A strange force compels Jamie to pilot the TARDIS to Scotland, 1746 where the Doctor, Jamie and 'Victoria' find themselves isolated from their ship by a forcefield. They arrive at the foreboding Castle McCrimmon, Jamie's ancestral home, where they are met by Duncan, Factor to the ailing Laird, Sir James McCrimmon. Jamie shows 'Victoria' around and she notices some strange cattle which then stand up – they are Yeti. The Yeti isolate the castle and the villagers fall under the influence of the Intelligence. One villager, Fiona, is immune and Jamie falls in love with her. The Intelligence aims to gain control of Jamie's body and settle in the castle as the Laird of McCrimmon when Sir James dies. The Doctor has to determine who the Intelligence is working through, and it transpires that Duncan is protecting Fiona's mother, Morag – a woman with second sight. The Intelligence is defeated and, after Sir James dies, Jamie bids a reluctant farewell to the Doctor and 'Victoria' to remain with Fiona as the new Laird.



stamping out both aggression and the yearning for adventure. A second scene in the capsule was removed completely: from Dulkis' circumference and the length of the journey, Zoe calculates that they are travelling at 90,000 mph. One of the Council Chamber scenes lost Cully telling Zoe how nobody ever hurries any more, and upsetting her with a joke in poor taste about the Doctor and Jamie. The subsequent scene at the Survey Unit lost opening dialogue in which Balan would urge the Doctor and Jamie to follow Zoe to the Capital. As the Dominators observe Balan's party on the saucer's screen, Rago's line "These may be other types of humans" was cut. The end of the next scene, where the Dulcians look at the space vessel, was removed: Balan presumes that the machine is a new form of travel capsule perfected by Dulcian Transportation experts, and Kando speculates that it has suffered a forced landing.

Episode 3 had a minor cut at the end of the scene where the Doctor and Jamie left the Dulcian Council Chamber; originally, the councillors were shown flinching at the sight of the Quark, while Jamie stopped the Doctor at the door having just thought about the Quark waiting for them at the survey unit.

Three cuts were made to Episode 4: an entire scene showing Cully and Jamie discussing their situation at length while trapped in the shelter; the film sequence in which Toba finds the flattened Quark; and a scene following on from Tensa's death where the councillors, who have never seen anyone killed before, realise how helpless they are against the Dominators' aggression.

Episode 5 was cut in two places: both the end of the final shelter scene (in which the Doctor hurries off, telling Cully to give his regards to Senex and leaving Jamie to get everyone to safety) and Toba's inability to stop the countdown just before the saucer is obliterated were lost.

Although relations between the BBC office and Haisman and Lincoln had been good enough during production to ensure the use of their character Lethbridge-Stewart in Sherwin's scripts for *The Invasion* in May, relations soured over misunderstandings in July. This concerned the Quarks and their merchandising potential; Haisman and Lincoln had done initial design sketches for Sherwin in early January which, with their original notion of the Quarks, they claimed gave them ownership of the robots. The BBC was concerned to discover that the duo had entered into negotiations with merchandiser Walter Tuckwell (who had handled Terry Nation's Dalek dealings) as it considered the Quarks to be joint copyright between itself and the writers. At a meeting on the afternoon of Thursday 11 July, John Henderson, of BBC Copyright, attempted to unpick the confusion between Haisman, Lincoln, Bryant, Dicks, Sherwin and Baugh. Bryant claimed that the Quarks were the result of the General Manager of Television Entertainments telling him to incorporate a BBC-invented "monster" into a serial. Baugh denied ever seeing the writer's drawings, and claimed credit for the Quarks' molecular ray weapons. Sherwin said that he had requested a "monster" from the writers for their storyline, but had then developed his own design sketch, based on Baugh's servo robot from *The Wheel in Space* and incorporating the folding arm concept. Since Baugh had not used the writer's drawing, the BBC felt that Haisman and Lincoln were entitled to a 25% share.

There was also confusion over the use of the Quarks in the *Doctor Who* strip running in *TV Comic* where Bryant had requested permissions for the Dominator rights only, although the writers had given the go-ahead to use the Dominators and the Quarks. Haisman claimed rights in accordance with the Industrial Designs Act, while Henderson responded with the Copyright Act. At the end of the meeting, Haisman requested a lump sum pay-off for the Quarks which the BBC refused, instead deciding to offer a 25% share and a fee to Tuckwell.

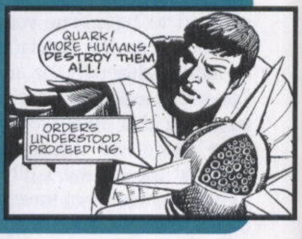
Probationer Toba (Kenneth Ives) looks on as Dominator Rago (Ronald Allen) considers the Dulcians' prohibited weaponry

BBC Video [2] BBC [1]

The dispute dragged on. The following day the writers rejected the 25% offer, and on Monday 15, Henderson informed them that unless they accepted the deal, neither the Quarks nor the Yeti (which the writers *did* own outright) would be used again. The writers again offered the Quark rights to the BBC for around £5000 and now asked for a 65% share or a deal with Tuckwell. These notions were rejected by Henderson on Wednesday 17. By Thursday 18, the writers informed the BBC that they had taken out a British Trade Mark Registry on the name "Quark" and agreed to a 33% deal if the BBC let Tuckwell handle the merchandising. Henderson rejected this on Wednesday 24. The following day the writers returned to the 50% deal they suggested with the BBC and explained that they would be out of the country until the end of August. On Tuesday 30, a letter from the writers threatening an injunction over the BBC's use of the Quarks arrived, and the following day a "without prejudice" payment was made in regard of the *TV Comic* debacle. The resolution of the situation is unclear from the surviving documentation, but the writers never worked on *Doctor Who* again.

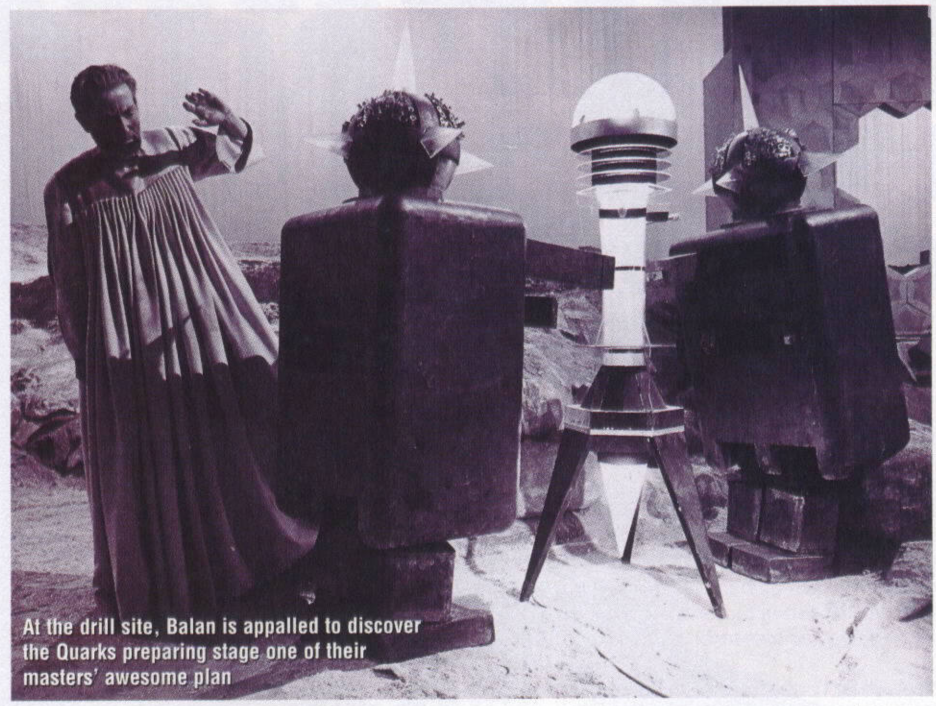
MERCHANDISE THE QUARKS

The only commercial release to highlight the Quarks in the sixties was the Polystyle *Doctor Who* comic strip which had caused upset between the BBC and Mervyn Haisman and Henry Lincoln; plans for using the Quarks on both sweet cigarettes and a calendar were abandoned. The Quarks made their debut in *The Invasion of the Quarks!* in Issue 872 of *TV Comic* dated Saturday 31 August 1968 (which also introduced Jamie to the strip); the robots went on to appear in *The Killer Wasps*, *Jungle of Doom!*, *Martha the Mechanical Housemaid* and *The Duellists* through to Issue 902 (this last strip was later reproduced in *TV Comic* Issues 1386 to 1389 with Patrick Troughton's Doctor redrawn as Tom Baker's incarnation in July 1978). The Quarks and the Dominators both featured in *The Fires Down Below* (pictured), a four-page back-up strip set within an Icelandic volcano, in May 1982's **Doctor Who Monthly** No 64. In 1986, Fine Art Castings issued Quark figures in their 40mm range. Finally, in 1997, digital Quarks appeared in sections of BBC Multimedia's CD-Rom *Doctor Who: Destiny of the Doctors*.


QUARK! MORE HUMANS! DESTROY THEM ALL!
ORDERS UNDERSTOOD. PROCEEDING.

The sudden departure of Haisman and Lincoln meant that a third and final Yeti adventure was dropped at early outline stage. Titled *The Laird of McCrimmon*, it had been constructed to both conclude the sixth season and culminate in the departure of Jamie; Hines was already indicating that he was planning to move on. Together the writers continued to work for the next few years on series such as *The Expert*, *Softly, Softly*, *Codename* and *Ryan International*. Haisman later script-edited *Sutherland's Law* and worked on *The Onedin Line*, *Squadron*, *Jane* and *Strike it Rich*; he reused the 'Norman Ashby' pen-name on a 1974 *Warship* episode. Lincoln pursued interests in both poetry and a religious treasure discovered in a French village in the 1890s; this has formed the basis of documentaries, books and lectures. *The Dominators* was also Morris Barry's final *Doctor Who*. He went on to direct episodes of BBC soap *The*

Doctors plus episodes of *Z Cars* before returning to producing *Spy Trap*, *The Donati Conspiracy*, *Melissa*, *Poldark* and *Count Dracula*. In 1978, Barry returned to acting and was given a role in *Blake's 7* by his old colleague Vere Lorrimer; he was subsequently cast by *Doctor Who* director Christopher Barry in *The Creature From the Pit*.



At the drill site, Balan is appalled to discover the Quarks preparing stage one of their masters' awesome plan

Promotional material for *The Dominators* concentrated heavily on the Quarks, with coverage also of Cox, Ives, Allen and Block. The *Radio Times* for Thursday 8 August carried a small photograph of Allen and Troughton in its preview listing, along with a larger photograph of two Quarks with the drilling rig in the accompanying preview article *Look Out! It's the Quarks!* Episode 2's cast list bore artwork of the Quarks, while Episode 4 was promoted with a quarter-page article focusing on Padbury and titled *How Wendy Caught the Acting Bug*.

Broadcast of *The Dominators* in the summer months did not garner impressive viewing figures, but the BBC maintained a larger audience share over ITV largely due to the chaos the newly-franchised independent companies had been plunged into by industrial action. Episode 1 rated well against shows such as drama *Tom Gratton's War* in LWT and Yorkshire, ATV and Southern import *Gentle Ben* and Granada's *Time for Blackburn!* During the next few weeks, programmes were networked across the country; editions of *Gentle Ben*, the anarchic *Nice Time* and *Danger Man* aired before the dispute was resolved.

> **"The BBC were clearly making big plans to commercially exploit the Quarks . . ."**
>
> **Mervyn Haisman**

On Wednesday 14 August, *The Observer* commented favourably on *The Dominators* in comparison with the BBC's latest SF import, Irwin Allen's *The Time Tunnel* ("a four star bore . . . it isn't a patch on *Dr Who* where quirkiness, bad temper and a respect for the individual more than compensate for the occasional cut price monster"). A sample audience of 185 was interviewed about Episode 1, and an Audience Research Report on Thursday 19 September indicated that *Doctor Who* "ceased to hold any special interest or appeal", that the stories were too fantastic now the historical serials had been dropped, that the plot was slow and the Quarks were nothing but "square Daleks". Troughton and Hines' performances were praised, as were the settings, in what was generally felt to be an unrewarding episode.

The 625-line videotapes and films of *The Dominators* was scheduled for wiping and incineration on Monday 21 July 1969; however, it was already being marketed abroad by BBC Enterprises as 16mm film recordings. Australia received the serial in April 1969 and, after making several cuts (the death of Tensa in Episode 4, the torture of Teel in Episode 4, the death of Balan in Episode 4 and the reprise of Episode 5), broadcast it with a 'G' rating in both April and May 1970 and January 1971; Gibraltar, Hong Kong, Nigeria and Singapore also purchased the serial as late as 1974. The BBC Film Library retained 16mm film recordings of all except Episode 3, and the gap was completed by the prints held by the British Film Institute in the late seventies; the BFI held the edited Australian prints and a 35mm film of Episode 3, possibly the film which survived the 1969 destruction (the BFI prints were also circulated to regional NFT cinemas around 1984/5). A complete film print of Episode 5 was loaned to the BBC for copying by a collector in 1995, and the Australian cuts to Episodes 4 and 5 were unearthed in government film vaults in late 1996. In the early eighties, the serial was re-sold around the world; it also airs in the US as a TV Movie.

The scripts were novelised by Ian Marter as *Doctor Who – The Dominators*, which was published by WH Allen in hardback in April 1984; a Target paperback followed in July 1984. In September 1988, the book was rebound with *The Krotons* as one of Star Books' *Doctor Who Classics*. The edited film prints were released on videotape in September 1990; Target reissued the paperback as a tie-in in February 1991. Quark sound effects were included on the 1993 BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop*.

The Dominators formed part of the BSB *Doctor Who* weekend on Sunday 23 September 1990; it was also screened in episodic and compilation versions by UK Gold during January 1993. **DWM**

SERIAL TT **THE DOMINATORS**

CAST **Patrick Troughton** *Dr Who* with **Walter Fitzgerald** *Senex* [2-4], **Ronald Allen** *Rago*, **Arthur Cox** *Cully*, **Kenneth Ives** *Toba* and **Frazer Hines** *Jamie*, **Wendy Padbury** *Zoe* with **Philip Voss** Wahed [1], **Malcolm Terris** *Etnin* [1], **Nicolette Pendrell** *Tolata* [1], **Sheila Grant** *Quark Voices*, **Felicity Gibson** *Kando*, **Giles Block** *Teel*, **Johnson Bayly** *Balan* [1-4]; **John Hicks**, **Gary Smith** *Quarks*; **Freddie Wilson** *Quark* [2-5]; **Ronald Mansell**, **John Cross** *Council Members* [2-4]; **Alan Gerrard** *Bovem* [2-4], **Brian Cant** *Tensa* [3-4].

EXTRAS **Colin West**, **Blair Stewart** *Dummies in Museum*; **Chris Jeffries** *Double for Dr Who*; **Malcolm Watson**, **Aubrey Danvers Walker** *Council Members*; **Eve Martin**, **Valerie Stanton**, **Jean Callaghan**, **Valerie Wood** *Statues**; **Sheila Grant** *Voice*; **John Tucker** *Double for Balan (corpse)*.
** Booked but not used*

CREDITS *Written by* **Norman Ashby** [pen-name for **Mervyn Haisman and Henry Lincoln**]. *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Special Sound by* **Brian Hodgson** [5]. *Visual Effects Designed by* **Ron Oates** [5]. *Costumes* **Martin Baugh** [5]. *Make-Up* **Sylvia James** [5]. *Lighting* **Sam Neeter** [5]. *Sound* **Richard Chubb** [5]. *Film Cameraman* **Peter Hamilton** [5]. *Film Editor* **Chris Hayden** [5]. *Script Editor* **Derrick Sherwin**. *Designer* **Barry Newbery**. *Producer* **Peter Bryant**. *Directed by* **Morris Barry**.

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Drn.	Rating (pos.)	A.App
Episode 1	10 August 1968	5.15-5.40pm	24'45"	6.1M (54th)	52%
Episode 2	17 August 1968	5.15-5.40pm	24'07"	5.9M (61st)	55%
Episode 3	24 August 1968	5.15-5.40pm	24'06"	5.4M (65th)	55%
Episode 4	31 August 1968	5.15-5.40pm	23'54"	7.5M (33rd)	51%
Episode 5	7 September 1968	5.15-5.40pm	24'19"	5.9M (64th)	53%

Timelines

compiled by **Alan Barnes**

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, or e-mail us at doctorwho@marmags.demon.co.uk. No other correspondence by e-mail, please. For details of back issues, see page 43. Subscriptions enquiries to the address on page 25 only.

DWM 260's special Gallifrey Guardian *report* Are repeats the best hope for the future of Doctor Who? *initiated an enormous response. We'll be airing most of your comments and suggestions in the next issue of* **DWM** *– when we also hope to let you know how your lobbying has been received. In the meantime, however, here are just two of the letters we've received – the first heartfelt and serious, the second, er . . .*

Your article concerning the future of *Doctor Who* continually implied that the future seemed bleak due to lack of demand. Despite your belief that satellite repeats are failing to captivate a whole new audience, I'd like to point out to the contrary that I discovered *Doctor Who* a year ago and, like a growing group of potential fans, want to get into the series – but how? The videos around are few and far between and as for cassettes, books in libraries etc – forget it! We are completely dependent on the telly. Anything that can be done to remedy the situation will be a godsend. Good luck on your mission!

Agnieszka Kuczewska
Sutton, Surrey

I'd like to make a suggestion regarding possible repeats of *Doctor Who* on terrestrial TV in order to renew interest in the show. Instead of repeating whole programmes, why not get the BBC to flash up subliminal images (preferably during the News) of favourite *Doctor Who* monsters. This would create a subconscious yearning in the viewing public to see the show again. This could pave the way for a final image of the Master to be flashed up during *Songs of Praise* with a brief text reading: "You will demand new *Doctor Who*", or something equally subtle.

Sean Ryan
Cricklewood, London

CRASHING BORE?

I bought *Destiny of the Doctors* expecting a graphical adventure game based on *Doctor Who*. What I got was a *Doom* clone, and a badly done one to boot. Crude and blocky graphics, with an annoying movement system that results in constant collisions with things you can't see. The puzzles are pathetically easy. You can only save at certain points – get a move wrong and you have to repeat whole sections. The monsters wander the corridors shooting things and not much else (the Cybermen are particularly hilarious – they sound like Julian Clary!). The voices for Doctors One and Two are nothing like the original actors. Add to this bugs like the fluid link you can't pick up, the occasional crashes, the PCs the game won't work on . . .

This game might have been acceptable back in 1987. In 1997, I'm afraid it's a real clunker and a huge disappointment. It certainly doesn't live up to the descriptions on the box. Now, if BBC Worldwide were to release a factual CD-Rom, a much expanded version of the logs/monster databases in this game, *that* would be worth it.

Richard Gregory
via e-mail

As a computer-obsessed 14 year-old, the CD-Rom filled me with joy. At last – what I'd always wanted! I got it on my birthday, and when I got home from school I installed it immediately. It's the Drashig's testicles of a game! Anthony Ainley is fantastic as the Master and the graphics, sounds, environments, determinants, videos, databases, Autons, Cybermen, Daleks, Silurians and Sontarans are all wicked. But it's hard – you run out of energy really quick and sometimes get trapped by monsters. And could anyone please tell me what in the name of Aggedor the 'Grid of Stones' is about?

Grayman Carlaw
via e-mail

LASH STREET KID

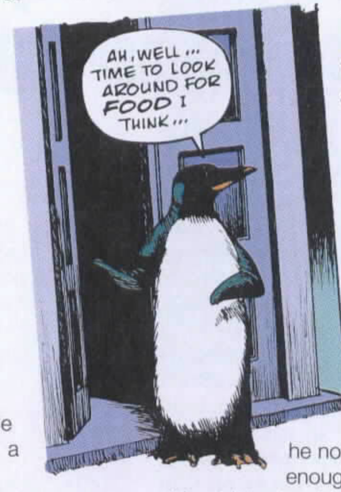
I just had to write in and say a big thank you to Dave Owen for his video review of the infamous *Timelash*.

On its original broadcast I was only six and have vague memories of the Borad but little else. I have since heard lots of negative comments about it and assumed it must be rubbish.

Mr Owen's review intrigued me so much that I bought the video – and I'm glad I did. The script, direction, design, acting and music are so bad that I haven't had such a good laugh at a *Doctor Who* in ages.

I'll do the *Timelash* again!

Darren Burch
Barking, Essex


AH, WELL ... TIME TO LOOK AROUND FOR FOOD I THINK ...

BIRD ON THE BRAIN

Well, we reach the end of another damn fine issue of **DWM** [261], and what do I see creeping in at the end of the nicely-pitched companions article, *Pretty? Vacant!*? Another unwarranted attack on Frobisher!

We who love and adore our plucky feathered penguin friend insist you apologise. Frobisher – whose chocolate pilchards we are not worthy to unwrap – has he not suffered enough? We say enough! Bring him back! Will you at least interview him when his new book, *Mission Impractical*, comes out?

Neil Oliver
Sheffield, Yorkshire

Next issue. . .

Creature feature!

What makes a monster monstrous? We delve beneath the scaly hide of the *Doctor Who* nasty!

Show business!
Writer Stephen Wyatt on building up *Paradise Towers* – and how *The Greatest Show in the Galaxy* rolled into town!

Green movement!
The Fourth Doctor and Sarah cross a very heavy plant . . . *The Seeds of Doom* sown in *The* **DWM** *Archive*!

Plus . . .

Veteran director Michael E Briant takes us behind the scenes of Pertwee classics Colony in Space, The Sea Devils and The Green Death!

A terrible secret comes to light in the ruins of Old Gallifrey in Part Two of *The Final Chapter*!

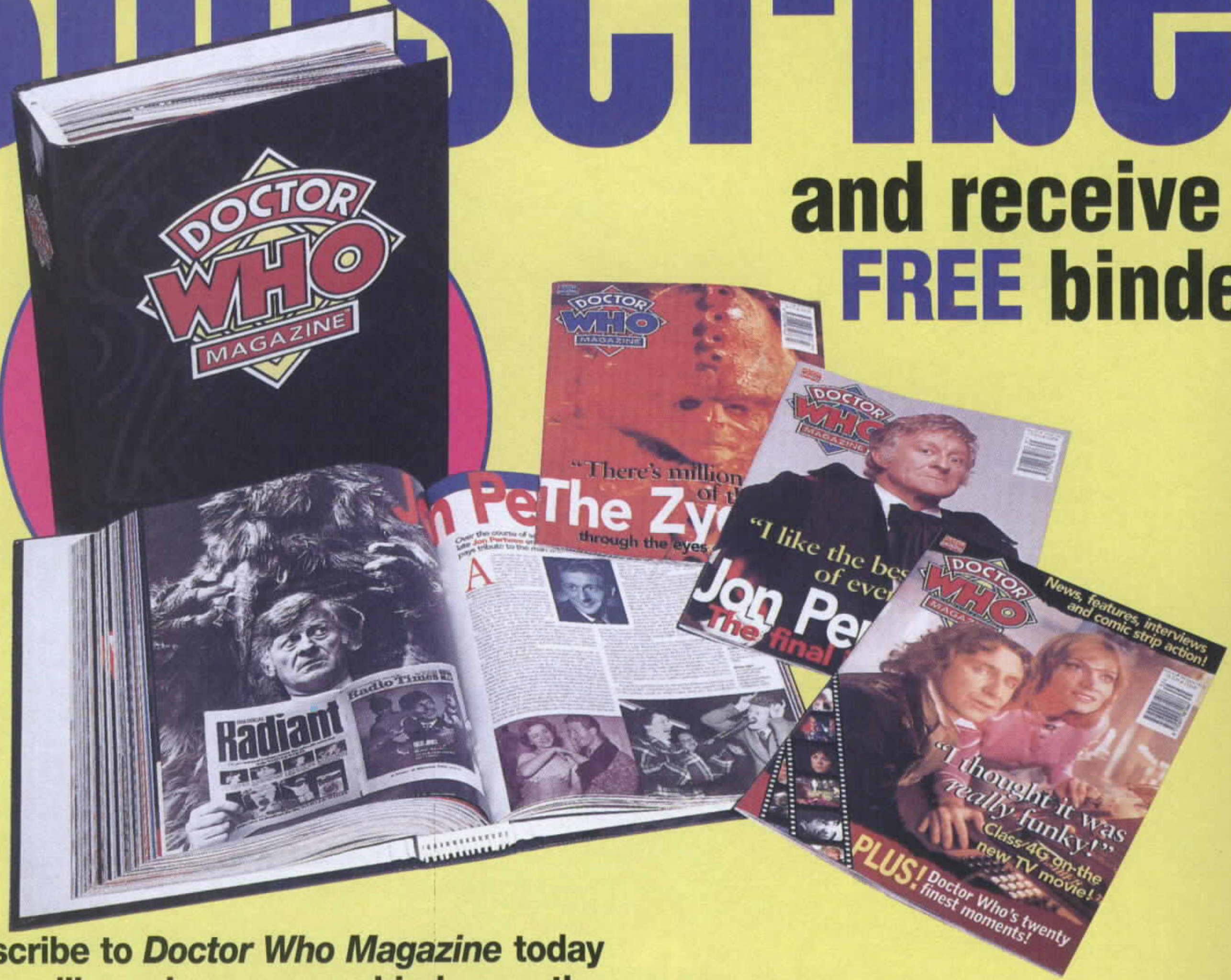
Shelf Life, Out of the TARDIS, Jackie Jenkins and all your favourite regular features!

DWM 263

On sale 12 March

Subscribe!

and receive a FREE binder!


DOCTOR WHO MAGAZINE
"There's million of t
The Zy
through the eyes
Jon Pe
A
Radiant
Radio Times
"I like the bes of ever
Jon Pe
The final
News, features, interviews and comic strip action!
"I thought it was really funky!"
Class/4G on the new TV movie!
PLUS! Doctor Who's twenty finest moments!

Subscribe to *Doctor Who Magazine* today and you'll receive a snazzy binder worth £4.99, perfect for keeping all the coming year's issues in mint condition!

By subscribing to *DWM* you can be sure to:

- **Never miss an issue!**
- **Have the magazine delivered to your door!**
- **Receive each issue without delay!**
- **Avoid any cover price rises during the year!**

Now you're convinced of the inescapable wisdom of subscribing, simply fill in the coupon on the right (or a photocopy) and post it with your payment to the address shown.

Cut out or copy this coupon and post it with your payment to:

Doctor Who Subscriptions, PO Box 503,
Leicester, Great Britain LE94 OAD

***Telephone enquiries* 01858 410510**

Members of the *Doctor Who Appreciation Society*, the *Doctor Who Fan Club of Australia*, the *Friends of Doctor Who* and the *New Zealand Doctor Who Fan Club* can receive special discounts on subscriptions to *DWM*. Please contact your society for details.

Further binders can be ordered by subscribers at £4.99 each, using the form.
Please note, however, that the binders only hold A4 size issues of *Doctor Who Magazine*.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Name
Address

Post Code
Date of Birth

Please supply me 13 issues of **Doctor Who Magazine**, starting from the next available issue, and my free binder. I understand that any one-off specials are not covered by this offer.

☐ UK £39.00 ☐ Europe £48.30 ☐ Other overseas £58.00

SC0120H

I would like to order ☐ further binders at a cost of £4.99 each.

Method of payment

☐ I enclose a cheque made payable to **Marvel Comics**
☐ Please charge my ☐ Visa ☐ Mastercard
My card number is (13 or 16 digits)
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
Expiry Date ☐ Signature ☐

Discount rates

☐ I am a member of the **Doctor Who Appreciation Society**
and my membership number is: ☐
I am a member of the ☐ **Friends of Doctor Who**
☐ **Doctor Who Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Clu**
and enclose my **DWM** subscription discount voucher/label with this application.

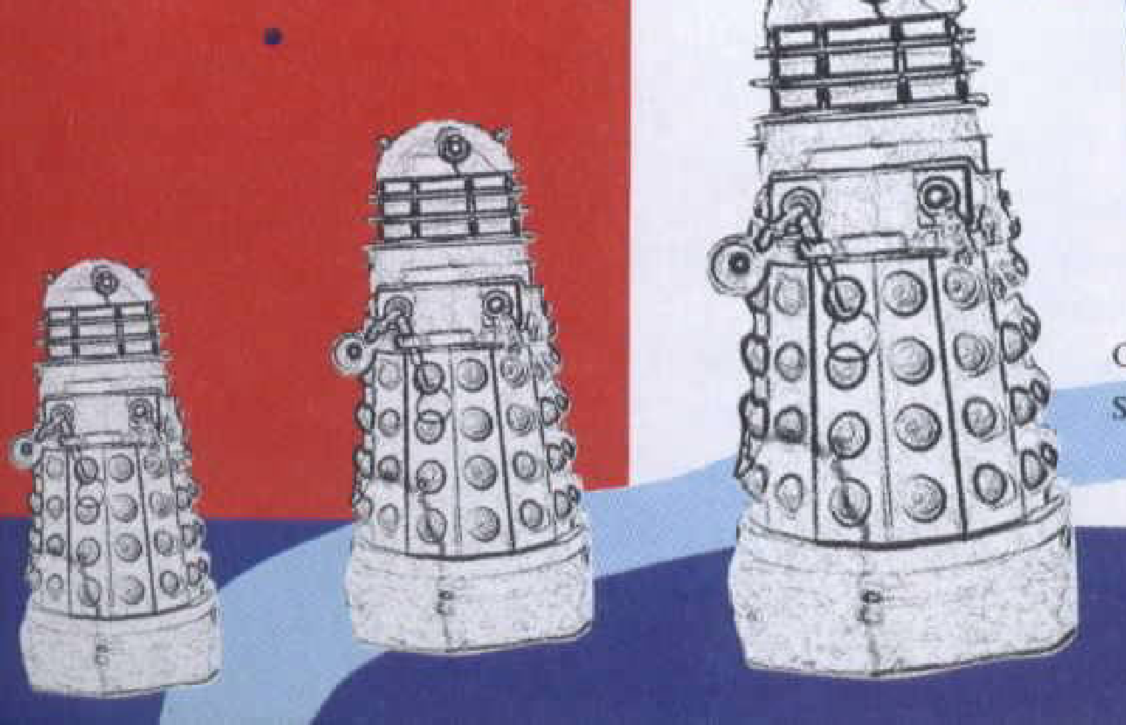
☐ *On occasion we may permit other reputable companies to make offers of products or services to our customers. Tick here if you would prefer not to receive details of any special offers or new products.*

Welcome to London

Greetings from London

the city at the edge of forever

Daleks in Westminster, Cybermen at St Paul's, Yeti down the Tube . . . Why has the Big Smoke so often been the target of all-conquering alien nasties? Mark Wyman takes a tour of *Doctor Who*'s London – and suggests just why the capital is so crucial to a certain Time Lord from Gallifrey . . .



"When a man is tired of London he is tired of life." Or so said the esteemed wordsmith Dr Samuel Johnson – creator of the first English dictionary – in 1777. Sadly, we have no knowledge of a meeting between this Doctor and our own – but there's ample evidence that the Doctor shares the man of letters' affinity with London.

Indeed, his interest is surprisingly consistent for a self-proclaimed "citizen of the Universe". As a Londoner myself, I've often wondered: of all the cities on all the planets in all the universe, why does he have to keep landing in mine?

In short, just what is it about the United Kingdom's capital city that draws the Doctor to it so frequently?

Why is it that the Doctor, unlike any self-respecting Time Lord, travels through Time and Space in a craft resembling an explicit symbol of London authority? (Despite resenting being seen as a galactic policeman, the signs on his ship must convey something about the traveller who emerges to influence societies and events throughout the galaxies.)

Why have at least half of the Doctor's companions been living or working as Londoners when we first meet them?

Why has the Doctor so often chosen to dress in a fashion which recalls the look of a British gentleman of the era when an Empire centred on London was near its zenith? (All those Edwardian frock-coat shapes must count for something . . .)

And why is it that even Earth landings in the future are dominated by London's totemic presence? The Daleks' invasion of 22nd century Earth is underlined by their destruction of the city's 20th century landmarks, and the transmat area reached from Nerva in *The Sontaran Experiment* is apparently the post-solar flare landscape of Piccadilly Circus – the hub of the Empire, which is no doubt the reason why the Great Intelligence chooses it for the epicentre of its Underground campaign in *The Web of Fear*. Even Earth's future re-invention as Ravalox is laid bare by relics of London's Underground in *The Trial of a Time Lord*.

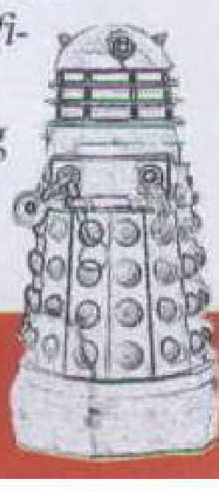
It's time to consider where and when the Doctor has been in London – and ask why these events are so significant . . .

In reality, there is an obvious reason for this fictional emphasis. *Doctor Who* is, with the partial exception of its 1996 TV Movie, a fiercely British television series. For all its celebrated 'open format', it has always been the product of industries and imaginations centred on London. First and foremost, it has been commissioned and produced by the BBC – a nationwide organisation, but traditionally one which has a strong and often-criticised bias towards the capital.

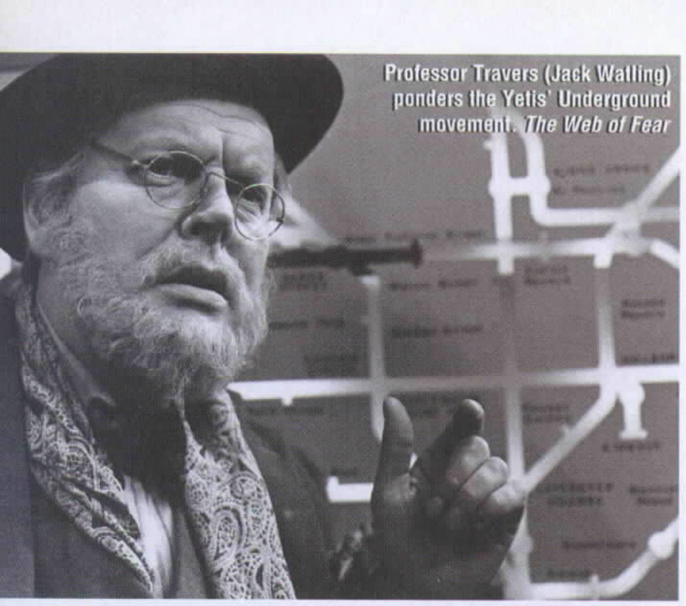
The sheer logistics of early television production created a huge concentration of facilities in London. The BBC's diverse London premises hosted all the series' studio work until 1989 (with the exception of *Horror of Fang Rock*, diverted to BBC studios in Birmingham because of an overspill of bookings in London). Location work had to be justified in terms of its distance from London premises – hence filming in Paris (*City of Death*) and Amsterdam (*Arc of Infinity*), which are nearer to London than either Northumbria (the setting for *The Curse of Fenric*) or the Scottish Highlands (*Terror of the Zygons*), both of which had to be faked in the more accessible county of Sussex.

To produce drama for British television also requires the services of actors, writers and their respective agents – crafts concentrated in the capital long before the rise of television. Tom Baker and Paul McGann may have had Liverpool childhoods, and Sylvester McCoy's residue of lowland Scots gave the Seventh Doctor a distinctive sound – but all were actors whose career prospects entailed basing themselves in London long before being cast as the Doctor. Likewise, with all the BBC-produced stories being commissioned, script-edited and cast in the capital, it is hardly surprising that London's presence looms so large in the creative process, particularly for writers.

This surfaces conspicuously in the use of locations, whether seen externally or recreated in the studio. Places identified in London – the Post Office Tower, the docks below Tower Bridge, the streets of Perivale and a whole range of Underground stations – tend to exist in reality, and are shot *in situ* wherever possible. However, other British settings have a tendency to be patronisingly spurious. There is no Devils End, no Llanfairfach, no Little Hodcombe – and *definitely* no Mummerset.



Until the Eighth Doctor's mould-breaking San Francisco debut, it had seemed that


Professor Travers (Jack Watling) ponders the Yetis' Underground movement. *The Web of Fear*

the Doctor's televised adventures would be permanently book-ended by scenes set in specific, non-fictional areas of London. Neither the location of Totter's Lane nor that of Coal Hill School is clear in *An Unearthly Child*, but *Remembrance of the Daleks* places them firmly in Shoreditch. Perivale's Horsenden Hill – scene of much of the London-based action of *Survival*, including the Doctor and Ace's final stroll into the distance – is as real as a hill can be. If the series were a stick of rock, it would have 'Greetings from London' stamped right through it.

The TARDIS within sight of Tower Bridge. *Resurrection of the Daleks*

Take, for example, the first narrative image in the series, which established London as the starting-point for all those adventures in Space and Time. The debut episode, *An Unearthly Child*, opens on the reassuring figure of a Metropolitan policeman, patrolling outside the Totter's Lane junkyard oblivious to the curiously misplaced police box inside. This at a time when the cosy father-figure of *Dixon of Dock Green* – scheduled to air within an hour of *Doctor Who* that November Saturday – was at its most potent; Jack Warner's homely Sgt Dixon defined the London policeman for the family audience. (There are similar allusions early in both *Logopolis* and *The War Machines*. The policemen controlling access to the Totter's Lane junkyard in *Remembrance of the Daleks* recall it further.)

Although the Doctor is presented as a mysterious alien, henceforth he travels in a ship the guise of which is as reassuring as those London policemen of the sixties. The police box design was not exclusive to London, but most of England's wooden boxes were based there, and the designs for the original BBC prop were based on information from the Metropolitan Police. Of course, to most viewers, the police box of the mid-20th century *is* the TARDIS, and vice versa. Certainly some know of its shape-changing potential, but will only have seen it occur in other Time Lords' craft – notably the villainous Master's ever-changing TARDIS (is it a bush? Is it a plane? No, it's a grandfather clock!). Yes, there is the exception that proves the rule about the Doctor's ship in *Attack of the Cybermen* – but first, some context.

The metropolis which we call London today is a sprawling monster, the relatively recent result of the city's expansion into the counties surrounding the centuries-old capital. It took time for local bodies to be formed with responsibility for the newly-bloated entity in the 19th century. But which was the first to appear? Step forward the Metropolitan Police, created to supervise London's law and order in 1829 by Sir Robert Peel. The Met's district was held to encompass all the parishes within 12 miles of Charing Cross – a site often regarded as the centre of London. This is easily far enough to encompass the 20th century Barnet by-pass (as revisited for the purposes of police box comparison in *Logopolis*), and effectively created the region within which later administrative bodies – the Metropolitan Board of Works (1855), the London County Council (1888) and, even more widely, the Greater London Council (1965) – operated.

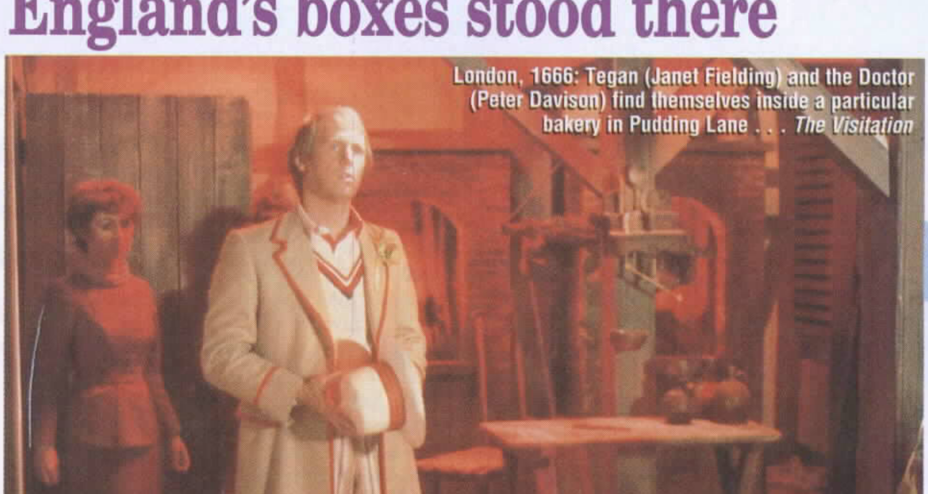
The police box was introduced to London by the Met in 1932; according to Scotland Yard records, the first one was on Barnes Common (which is where writer David Whitaker re-located the Totters Yard scenes to introduce Ian and Barbara in his 1965 novelisation of the first Dalek serial. Coincidence? Surely not). So it's clear that the shape chosen by – or for – the TARDIS on its landing in 1963 pays homage to the oldest organisation to represent and give order rather than chaos to the city as it expanded. (On the sole occasion where he successfully reactivates the chameleon circuit, returning to Totter's Lane in *Attack of the Cybermen*, the Doctor is exasperated by the eccentric results. Later, on Telos, he notes the TARDIS' reversion to its police box form with an understated smile and pat of approval. This parallels his earlier air of amusement and sentiment when recognising the junkyard, but since the TARDIS reverts to form away from London, it's clear that he now accepts its shape as universally appropriate.)

And what of those accompanying the Doctor? Their very designation as travelling companions links them to an era of London's history when the cream of the Empire's gentlemen often preferred such an arrangement to travelling in solitude. As a nineties brochure for Travelling Companions International Ltd has it, "long before the package holidays and world cruises of today, individual travellers often engaged a 'companion' to accompany them on their travels, to provide security and companionship."

Ian and Barbara, whose curiosity leads them to a junkyard and a mystery tour lasting 16 adventures, set the trend. They are both London-based and made to seem more real than either the unearthly Susan or her grandfather. As often as not, they and their successors fulfil a requirement to provide audience identification by presenting characters who are, to all intents and purposes, 20th century Londoners.

Eventually the TARDIS returns to their starting-point – albeit at the wrong time. In *The Dalek Invasion of Earth*, the Doctor seems curiously proud to be able to declare upon landing: "I don't want to boast but we might be somewhere in

The police box design was not exclusive to London, but most of England's boxes stood there


London, 1666: Tegan (Janet Fielding) and the Doctor (Peter Davison) find themselves inside a particular bakery in Pudding Lane . . . *The Visitation*

BUS STOP
REQUEST

London." Is this purely satisfaction felt on finally delivering Barbara and Ian home, or is he subjectively pleased too? There's a pregnant ambiguity to his subsequent observation: "well, here we are, back home . . . [pause] . . . your planet" – adding, with some wistfulness, "we might have landed in the early nineteen-hundreds . . . I hope it's your own time." A while later his downbeat analysis betrays in-depth knowledge of the city's life-signs: "Here we are standing by the Thames. What have we heard? Precisely nothing. No sound of birdsong, no voices, no shipping – not even the sound of old Big Ben." The Doctor, unlike most travellers, knows that one of London's best-known sights is actually a great bell, not the clock-tower of the Palace of Westminster in which it hangs.

The Doctor's latent nostalgia for London's riverside resurfaces in *Resurrection of the Daleks*. Landing in 1984 within sight of Tower Bridge, amongst seemingly deserted wharves and warehouses, the Doctor laments, with an air of personal experience: "such neglect. A hundred years ago this place would have been bustling with activity." Whereas it's his Earth-born companion Tegan who "can't get worked up over a load of crumbling brickwork".

The Doctor's enthusiasm for the culture of 19th century London is perhaps most obvious in *The Talons of Weng-Chiang*. He chooses this period in order to take Leela to the theatre – a variety show, not straight drama – though this is patently more for his enjoyment than her education, as Terrance Dicks' novelisation puts it. Deflected from his cultural objective by villain Magnus Greel's murderous machinations, he takes on the mantle of time detective with great relish, perhaps never more so than when messing about in a boat to gain access to the sewers himself. (There's a whole article waiting to be written about the importance of London's sewers – which were principally a Victorian development – given their contribution to the plots of *The Dalek Invasion of Earth, The Invasion, Talons* itself and *Attack of the Cybermen*. I'll spare you the murky details . . .)

But the Doctor has not always succeeded in reaching the London of that era. It is to the opening of Kew Gardens in 1820 that he and Peri, his botanist companion, are heading in *The Mark of the Rani* before being deflected by a renegade Gallifreyan. More tellingly, the Doctor's attempt to comfort his surviving crew after the death of Adric ("A special treat! To cheer us up") is to aim for the Great Exhibition's opening of 1851. Held at London's Hyde Park in a Crystal Palace, this triumphant and benevolent event confirmed the advances made in the Industrial revolution since the period of *Mark of the Rani*. But instead their *Time-Flight* takes them to Heathrow airport in the nineteen-eighties.

The opening montage depicting an unpopulated London in *Invasion of the Dinosaurs* shows the classic 19th century landmarks: Pugin's Parliament, Nelson's Column, Whitehall. This covers almost exactly the same ground as the series' earliest major location shoot in *The Dalek Invasion of Earth*, where Barbara helps Dortmun evade the Daleks by crossing a 22nd century London with the same landmarks still intact (along with the Albert Hall and Memorial).

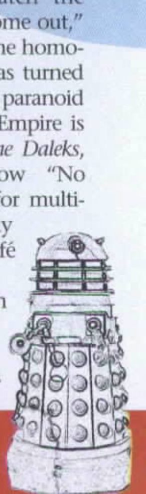
This emphasis – whether stated or inferred – on a past era of London's life, and the dominance that accompanied it, surely tells us something about the Doctor's own predilections. The Doctor seems genuinely interested in the completion of the Post Office Tower in *The War Machines*. But the programme's tentative embrace of the Swinging London that has evolved in his absence is conveyed mostly by his companions: Ben and Polly visit the Inferno club, and Zoe takes up with aspiring fashion photographer Isobel Faulkner in *The Invasion*. The Doctor seems more in his element when landing prior to the post-war dissolution of Britain's Empire. Think how he blends into the social circles of the early 20th century, as seen in *Black Orchid*, *Enlightenment* and *Carnival of Monsters*. (The Empire centred on, and controlled by, London actually reached its greatest extent around 1920.)

It's curious that so many aliens should choose to invade Earth via London

But a darker side to London's Empire surfaces, too. In the closing episodes of *The Trial of a Time Lord*, the Valeyard taunts the Doctor by conjuring up a fantasy Victorian factory in the Matrix, complete with the ghosts of children chanting *London Bridge is Falling Down* and *London's Burning*; the Doctor's dark side must sense how these evocations of urban disaster unsettle his Sixth self. Even the Master takes up the theme, his TARDIS becoming a grandiose monument to Queen Victoria.

Ghost Light, where an invitation to Buckingham Palace offers one Josiah Smith the chance to take over the British Empire by assassinating the Queen, holds much more. The psychological consequences of Empire are everywhere: Redvers Fenn-Cooper's terror of the Interior is not really about Africa; Inspector Mackenzie's colloquial racism is the twisted arrogance of imperial superiority. "Scratch the Victorian veneer, something nasty'll come out," says Ace, and the Doctor's disdain for the homogeneous tyranny of having all the atlas turned pink under Josiah is no less clear. The paranoid racism that accompanied the end of Empire is also made plain in *Remembrance of the Daleks*, where Mrs Smith's lodgings allow "No Coloureds". The Doctor's preference for multiculturalism is made plain by his deeply philosophical conversation with café worker John.

Disdain for the city's late 20th century growth also surfaces at the start of *The Visitation*. Before finding that they have arrived about 300 years



lost London

The major landmarks tend to stay intact – but what of the more ordinary locations seen in the series? Here's a handful of the capital's *Doctor Who* keystones that you needn't look for – they're not there anymore . . .

Lime Grove
The compact BBC Studios used for so much of the series' sixties recordings – including the first sight of the TARDIS, Totter's Lane and Skaro – were film studios long before television took them over. Gradually superseded by Television Centre, they hosted current affairs and features productions until 1991, when BBC2's *The Late Show* turned the lights out with a commemoration including the pilot version of *An Unearthly Child*. Now demolished and replaced by housing association flats. Who knows what was thrown out when the skips were cleared?

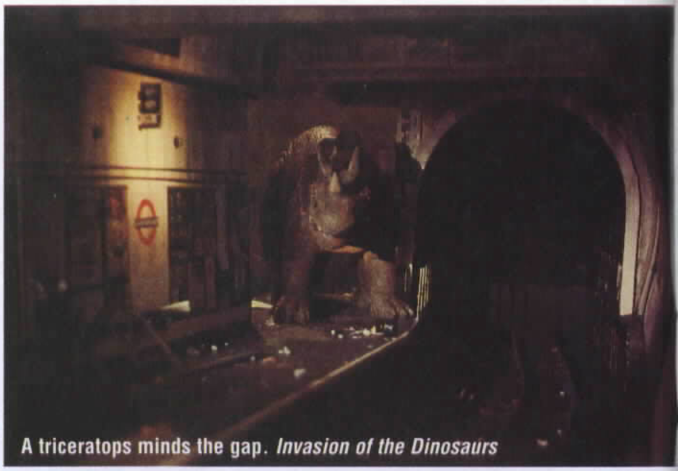
John Sanders, Ealing Broadway
The department store in which the Autons first become animated (*Spearhead from Space*) has long since ceased to belong to this independent high-street retailer. However, the streets still look broadly similar, and Marks & Spencer now occupy the corner site whose windows the dummies (apparently) smashed. Killing machines in St Michael underwear? Scary!

Shad Thames
Those spooky warehouses seen in *Resurrection of the Daleks* were also a popular eighties location for adverts and pop videos. But as part of the much-vaunted Docklands redevelopment, a major refurbishment – leaving some facades intact, but losing the atmosphere – had them converted into yuppie-style flats for modern urban living. A new Design Museum is now on the corner.

South Bank walkways
Brutalist concrete walkways around the National Theatre and Royal Festival Hall became the backdrop for future Earth shenanigans in *Frontier in Space* – but chances of their surviving until 2540 now scuppered by the ambitious 'South Bank 2000' project, which should result in their demolition before the century's end.

Greenwich gasworks
The stand-in Windsor wastelands tramped over by the Cybermen in *Silver Nemesis* are shortly to become the site for Peter Mandelson's Millennium Dome. *Doctor Who* tenants more human, probably.

too early, the Doctor announces their arrival at: "Heathrow, Earth, 1981. Not the most stimulating place in the Universe – nevertheless, where requested to be." At the story's climax, however, the Doctor's easy familiarity with *historical* London is re-iterated. The TARDIS scanner pinpoints the Terileptil base – just north-east of London Bridge – by displaying a map apparently from the 17th century, complete with quaint topography. When the aliens' hide-out goes up in flames, he doesn't share his companions' concern – for, having observed that the base is a bakery in Pudding Lane, the Doctor observes enigmatically: "I have a sneaking suspicion that this fire should be allowed to run its course." They have witnessed the start of the Great Fire of London, and he had previously talked of being suspected of causing it – in *Pyramids of Mars*, where the burning-down of the Scarman's Priory creates a vacant Home Counties lot on which to build a UNIT HQ in the not-too distant future.



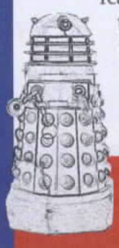
A triceratops minds the gap. *Invasion of the Dinosaurs*

If the Doctor had to choose one home from home, London is surely the place

Intriguingly, without the Great Fire, London would have lacked at least two locations in which aliens loomed menacingly during the Second Doctor's visits. The Cybermen's memorable descent of a flight of steps with the dome of St Paul's Cathedral behind them would have lacked something if the Fire (which gutted the medieval cathedral) had not given Sir Christopher Wren the opportunity to design such a recognisable replacement. The Underground's Circle Line, as invaded by the Yeti in *The Web of Fear*, would also have lacked a station called Monument – on which Jamie was trapped in one of that story's cliffhangers. The Monument stands on the site of the Pudding Lane bakery, commemorating the incineration.

It is curious that so many returning aliens should choose to invade Earth via the London area, having previously met the Doctor elsewhere. This applies to the Great Intelligence and the Ice Warriors (*The Seeds of Death*), the Daleks (*Remembrance* and *Dalek Invasion of Earth*), plus the Cybermen in *The Invasion*. Even the site chosen for the Sontarans' great Experiment is, as mentioned above, on land once occupied by London's heart. It's as if they have detected the focus of his fondness for the planet, and deduced where they are most likely to gain revenge on him.

When the Doctor is exiled to Earth at the end of his second incarnation (preceding a whole wave of imminent invasions and eruptions) his indignation is more at being confined to *any* one primitive planet and one particular time, rather than the choice of planet itself. Accepting a role as UNIT's scientific advisor, he soon settles without substantial protest into the London area – just as he had done for several months in 1963 before his departure in *An Unearthly Child*. Although UNIT HQ seems to have occupied various premises, it's clear from such stories as *Spearhead from Space* that it is usually within easy reach of central London. It's also notable that the first public act of alien menace in this era is when an Auton guns down a London policeman in the West London suburb of Ealing Broadway. Arriving in an evacuated London in *Invasion of the Dinosaurs*, the Doctor has clearly become familiar with such minutiae of city life as the Parks Department, Sunday trading and a variety of transport options. Naturally, he doesn't fully accept the scale of the city's desertion until finding a Met Police station closed.



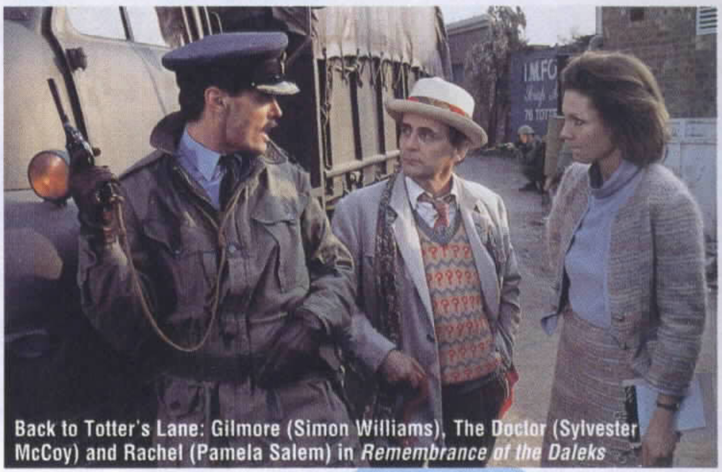
The Fourth Doctor deliberately broke the reliance on both UNIT and Earth later, denying it was his home. But to the very end of his Third incarnation, the Doctor seemed happy to keep returning to the London area, even after regaining full use of the TARDIS. Much weakened by his encounter with the Great One on Metebelis Three in *Planet of the Spiders*, the Doctor returns to UNIT HQ; as he collapses outside the TARDIS, he says that he's been "lost in the vortex . . . TARDIS brought me *home*."

In *Survival*, when the Doctor makes his final journey-of-an-instant back from the planet of the Cheetah people, he finds himself kneeling in the street in Perivale, a few feet from the TARDIS. "Home," he says contentedly – but his gaze encompasses sweet suburbia just as much as the police box when he says the word. It is Ace, instead, who identifies the TARDIS as "home" in the final scene. Given the Doctor's unquenchable wanderlust, he is only too pleased to embark on further travels with his companion. But if he had to choose one home from home, London is surely the place.

Which brings us to the 1996 version of *Doctor Who*. The action may be set in San Francisco, but when the TARDIS materialises in Chinatown it is not just in a familiar shape. It lands in front of a large poster urging the locals to "visit London", and displaying a tourist montage dominated by Buckingham Palace and bearskin-wearing guardsmen. So, once again, London is defined in terms of its imperial landmarks – the Palace became a royal residence under Queen Victoria – and the forces of authority which stand outside it. Moreover, since the TARDIS is known to assess suitable landing sites moments before appearing, it's a curiously potent backdrop for a ship that the Eighth Doctor jovially calls a "sentimental old girl" to choose.

More crucially, this is the story in which the Doctor claims to be "half-human . . . on my

Glitz (Tony Selby) and the Doctor (Colin Baker) enter a nightmarish Victorian London *milieu*. *The Trial of a Time Lord*


Back to Totter's Lane: Gilmore (Simon Williams), The Doctor (Sylvester McCoy) and Rachel (Pamela Salem) in *Remembrance of the Daleks*

mother's side". He might only reveal that great secret – notorious in some eyes – in order to distract Professor Wagg and thus gain access to a beryllium clock, but the new Doctor's retinal pattern (as viewed through the Eye of Harmony) makes the same revelation plain to the observant Master earlier on.

In between, there is a telling aside when a motorcycle cop stops the Doctor and Grace's flight from the ambulance. The Doctor's hand goes for his pocket, and the policeman makes to draw his own gun in defence – but Grace intercedes, crying: "Wait! He's . . . British!" After a moment's reflection, the Doctor looks at Grace and says lightly: "Yes, I suppose I am," before flourishing his traditional jelly babies.

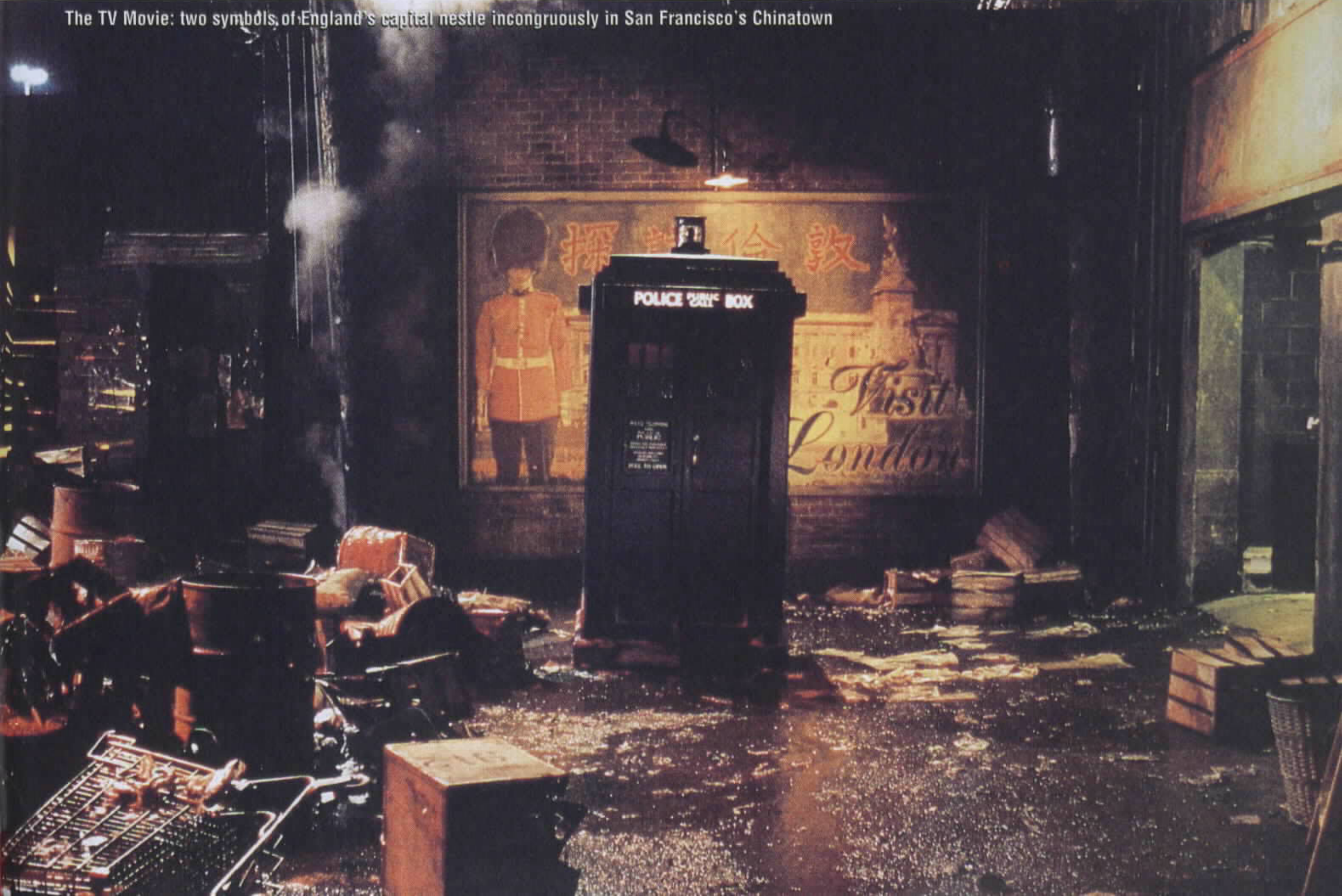
So the Doctor's most recent televised adventure, like the very first, depicts a traveller dressed as if from the past, who must convince a scientifically-trained companion that he travels through in Space and Time in a deceptively compact symbol of London. At both ends of the story arc, he also has an unexplained blood relationship which links him to the planet. From *100,000 BC* until Susan's departure (when the Doctor locks her out of the TARDIS so that she may stay with her beloved David Campbell – yes, you guessed it, a Londoner) she refers to the Doctor as "grandfather". She also makes it plain that before departing from London, "the last five months have been the happiest of my life." In *The Five Doctors*, Susan may recognise the landscape of Gallifrey's Death Zone well enough but she does seem to have inherited – if that's the word – the Doctor's affinity for Earth.

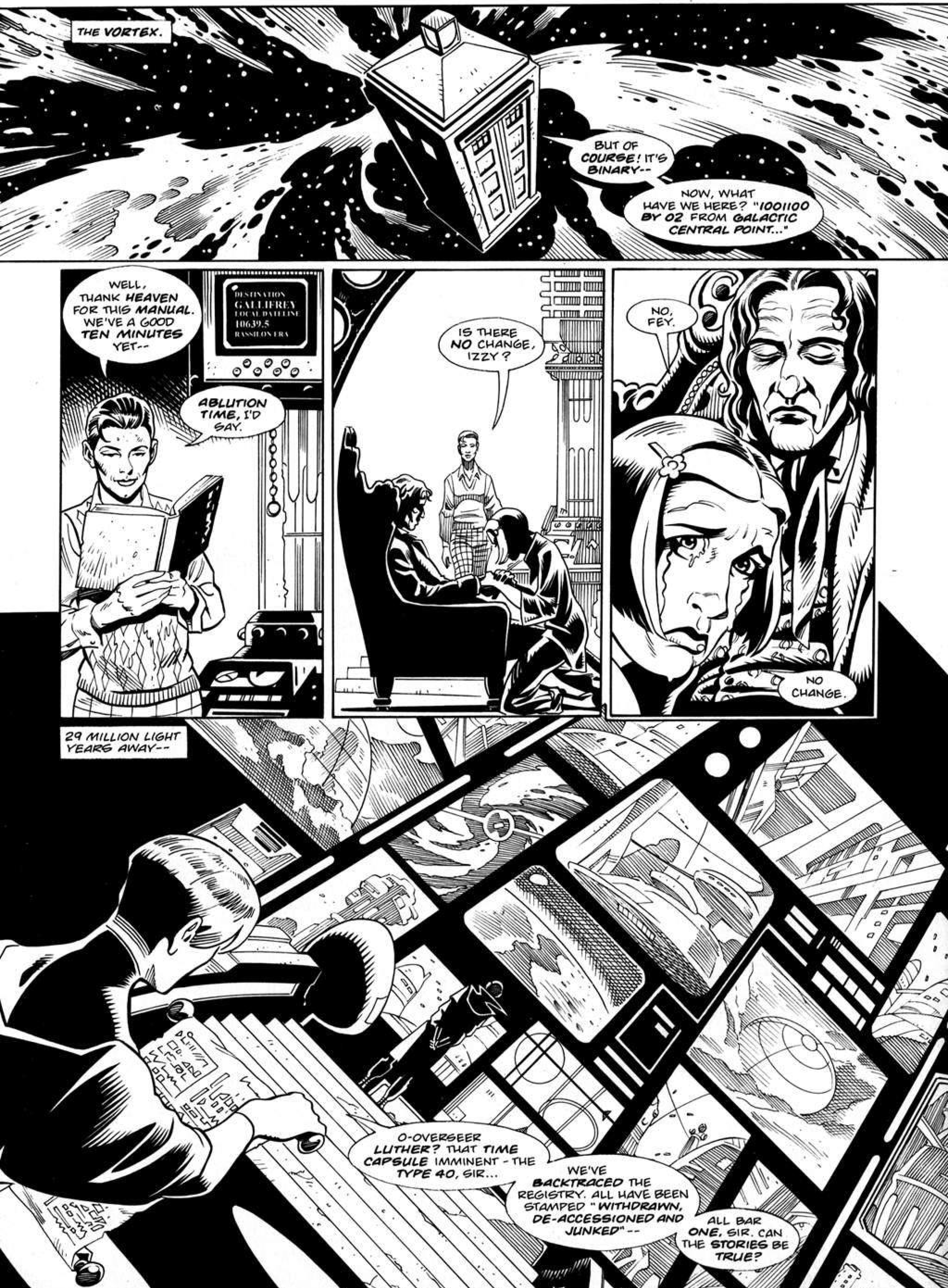
Perhaps the way Susan addressed the Doctor – as a blood-relation – should still not be taken literally. Script editor Andrew Cartmel and his late eighties writing team (notably Marc Platt) had their own detailed ideas about Gallifreyan reproduction and the Doctor's ancestry. But in the TV Movie the Doctor refers to both his mother and father in a way that indicates reproduction along familiar sexual lines. If his mother was indeed half-human, where and when did she come from? Did the Doctor grow up entirely with his father on Gallifrey, or did his long childhood (centuries rather than decades, we must surely presume) include some time on his mother's home planet?

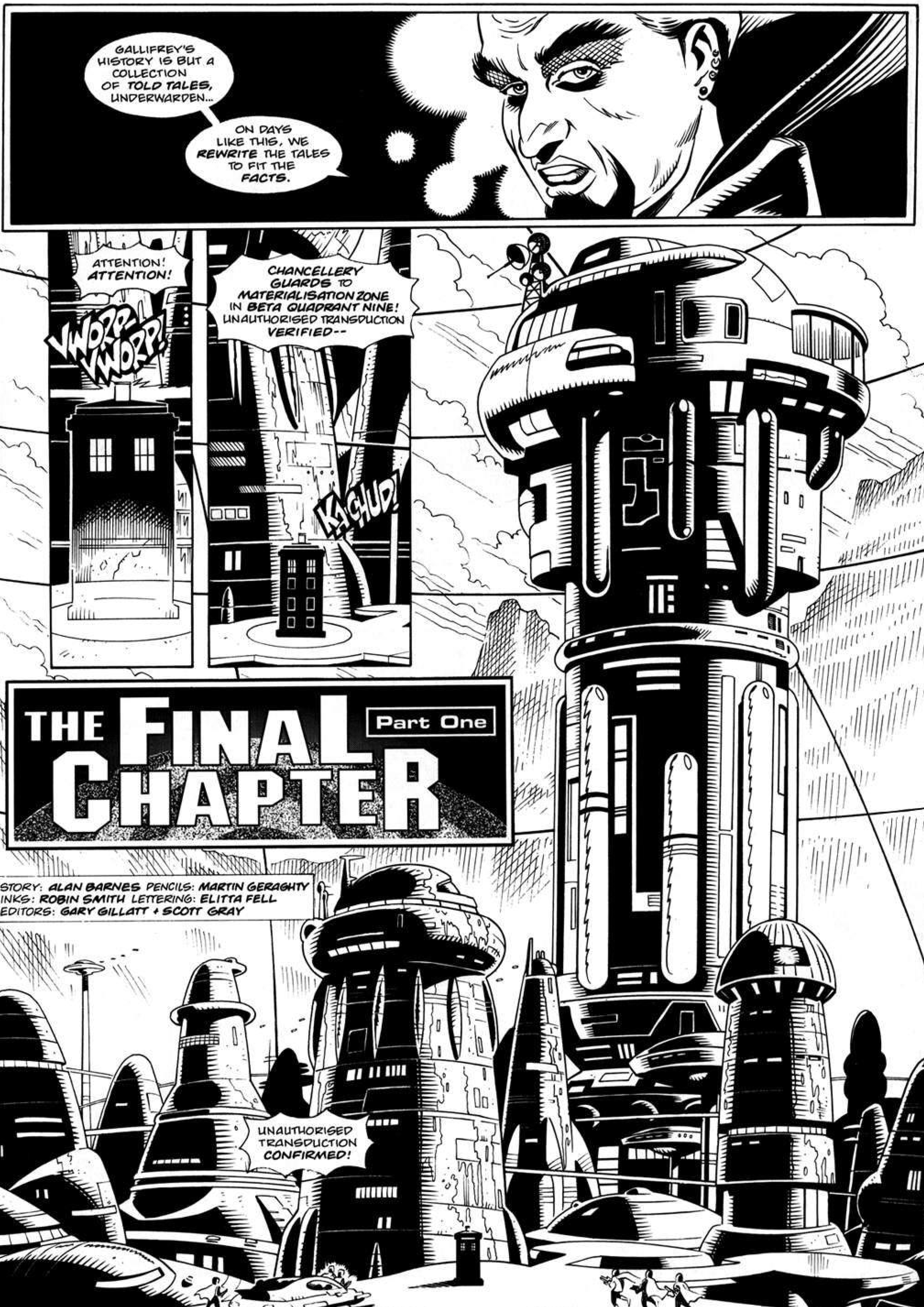
If so, it's fairly obvious where that would have been, and the period is not much harder to infer. He is happy to accept his nationality as British. His favourite period of Earth history – the time of the French revolution, according to *The Reign of Terror* – coincides with the expansion of a British Empire which catalysed the unparalleled growth of its capital. It seems highly likely that the Doctor spent a sustained period of time in London long before being laid up for repairs there in 1963. The period between the late 18th century (circa Dr Johnson's declaration about London) and the inter-war zenith of the Empire seems most likely.

Why does the TARDIS, sensitive as it is to the Doctor's wishes, return time and time again to one city and its surroundings? Why is the Doctor so fond of that locality? Why are so many of the Doctor's companions drawn from its population? In the name of the tune that Sgt Dixon reassuringly whistled to his audience each week, maybe it's because he's a Londoner. DWM

The TV Movie: two symbols of England's capital nestle incongruously in San Francisco's Chinatown



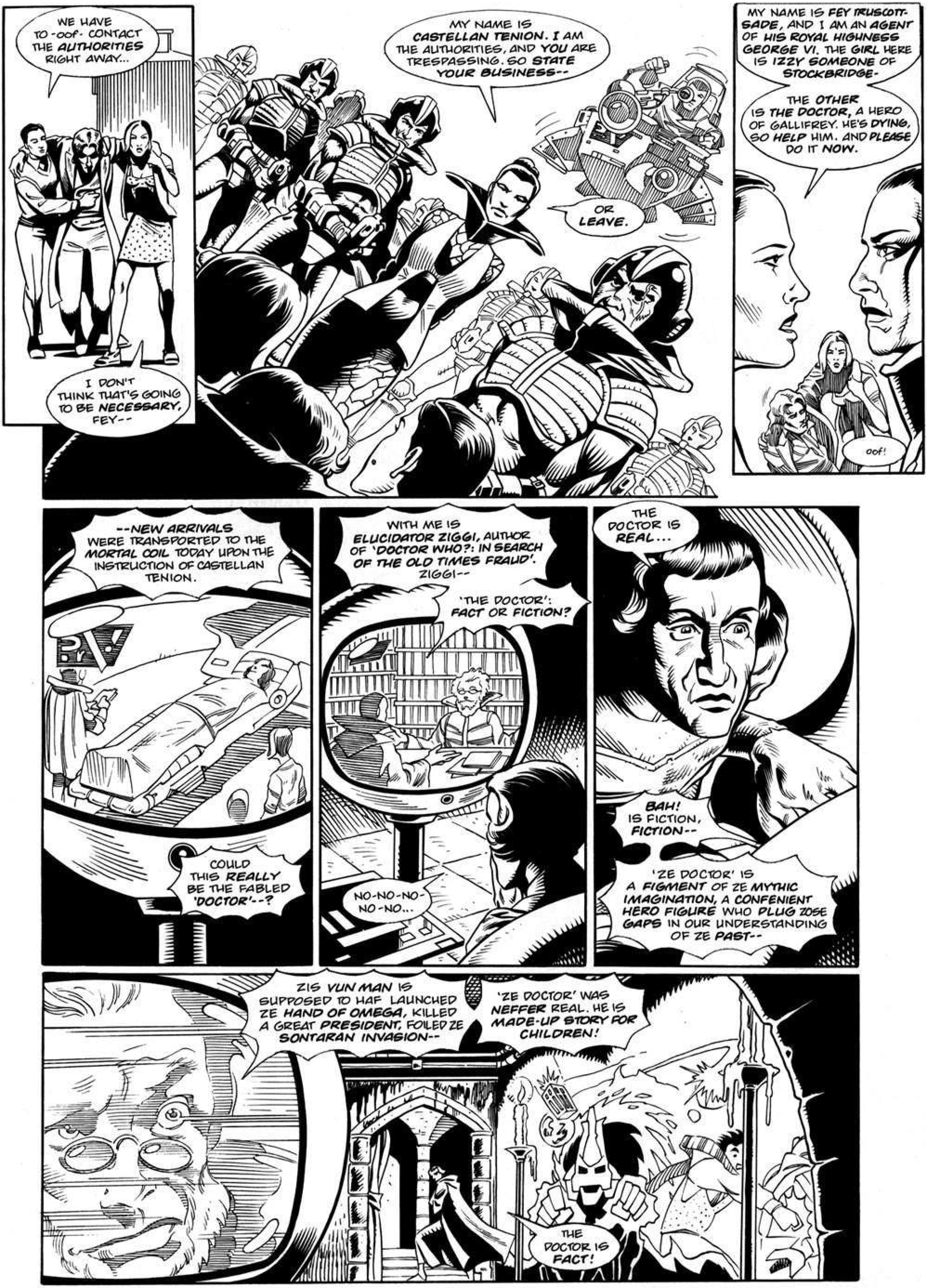

THE VORTEX.
BUT OF COURSE! IT'S BINARY--
NOW, WHAT HAVE WE HERE? "1001100 BY 02 FROM GALACTIC CENTRAL POINT..."
WELL, THANK HEAVEN FOR THIS MANUAL. WE'VE A GOOD TEN MINUTES YET--
DESTINATION GALLIFREY LOCAL DATELINE 10639.5 RASSILON ERA
ABLUTION TIME, I'D SAY.
IS THERE NO CHANGE, IZZY?
NO, FEY.
NO CHANGE.
29 MILLION LIGHT YEARS AWAY--
O-OVERSEER LUTHER? THAT TIME CAPSULE IMMINENT - THE TYPE 40, SIR...
WE'VE BACKTRACED THE REGISTRY. ALL HAVE BEEN STAMPED "WITHDRAWN, DE-ACCESSIONED AND JUNKED"--
ALL BAR ONE, SIR. CAN THE STORIES BE TRUE?

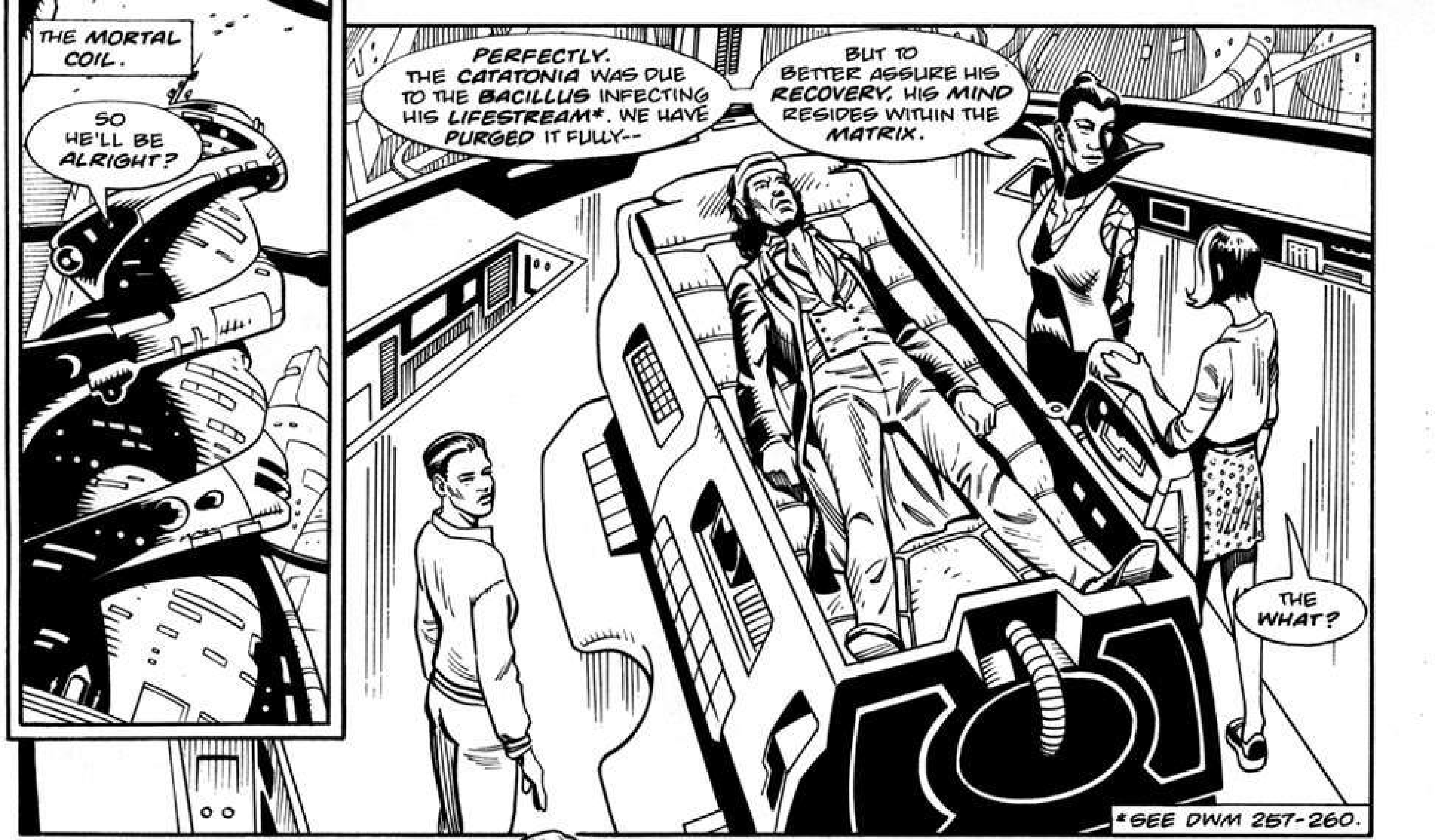

GALLIFREY'S HISTORY IS BUT A COLLECTION OF TOLD TALES, UNDERWARDEN...
ON DAYS LIKE THIS, WE REWRITE THE TALES TO FIT THE FACTS.
ATTENTION! ATTENTION!
VWORP VWORP!
CHANCELLERY GUARDS TO MATERIALISATION ZONE IN BETA QUADRANT NINE! UNAUTHORISED TRANSDUCTION VERIFIED--
K-CHUD!
UNAUTHORISED TRANSDUCTION CONFIRMED!

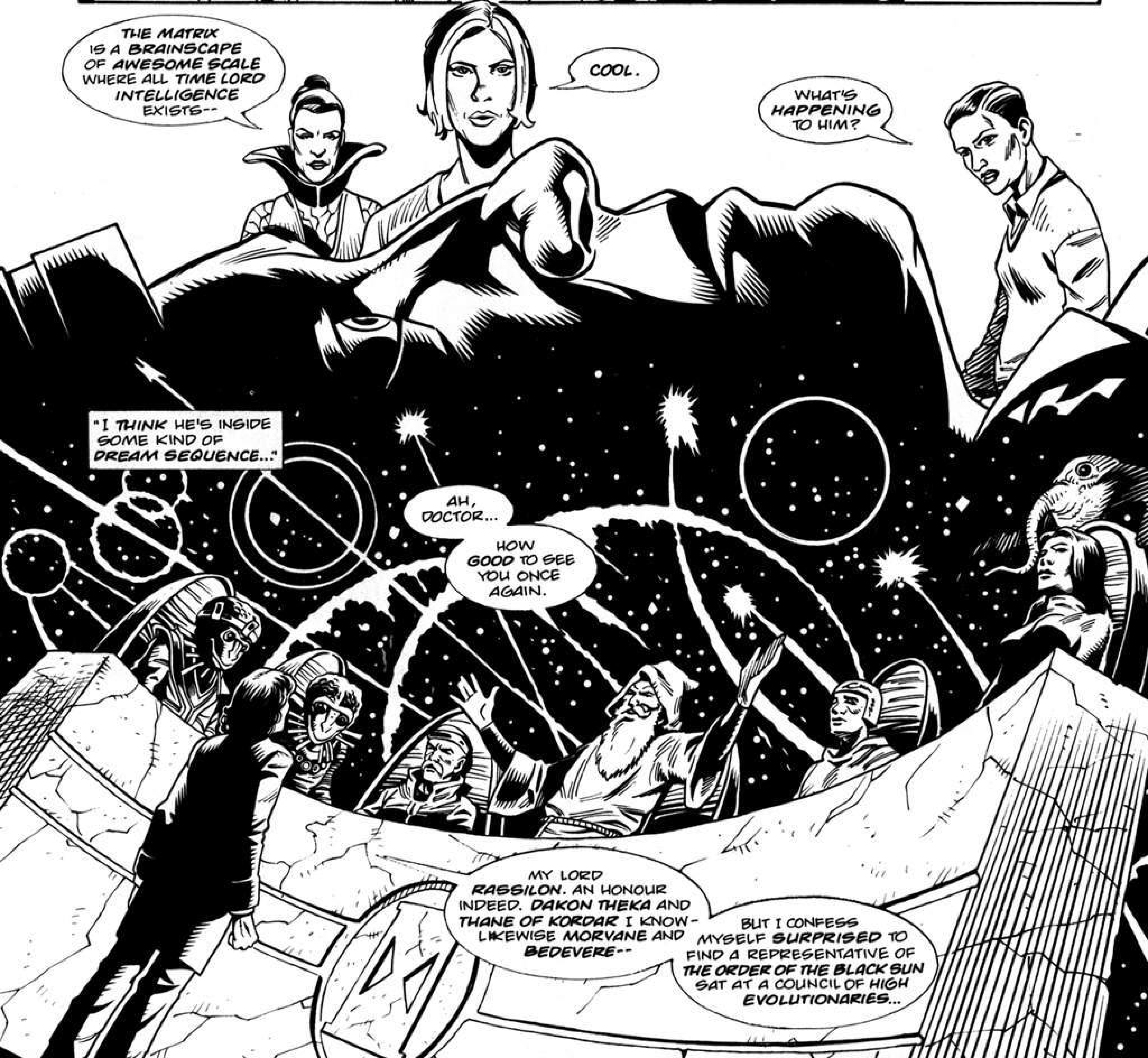
THE FINAL CHAPTER

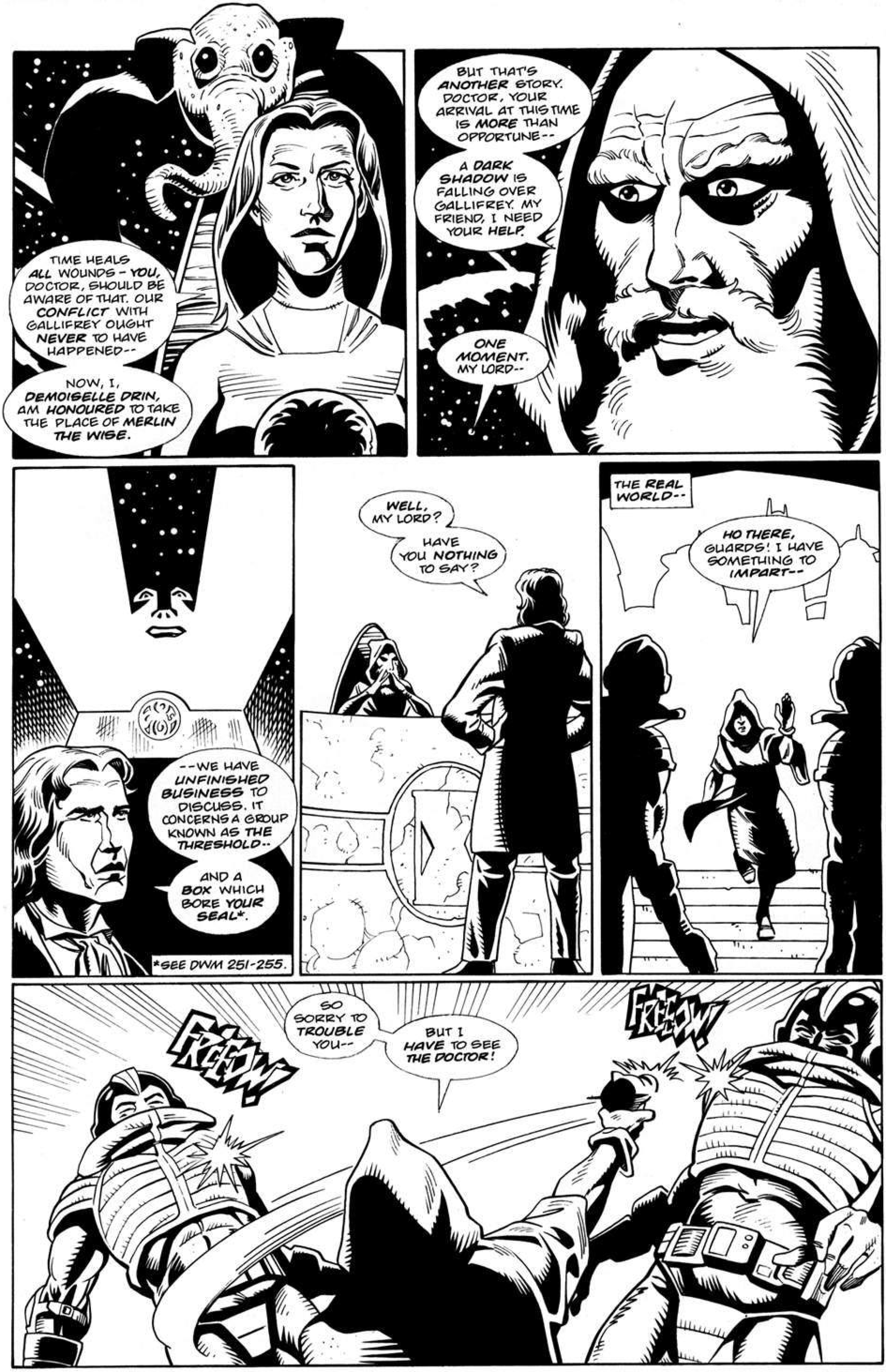
Part One

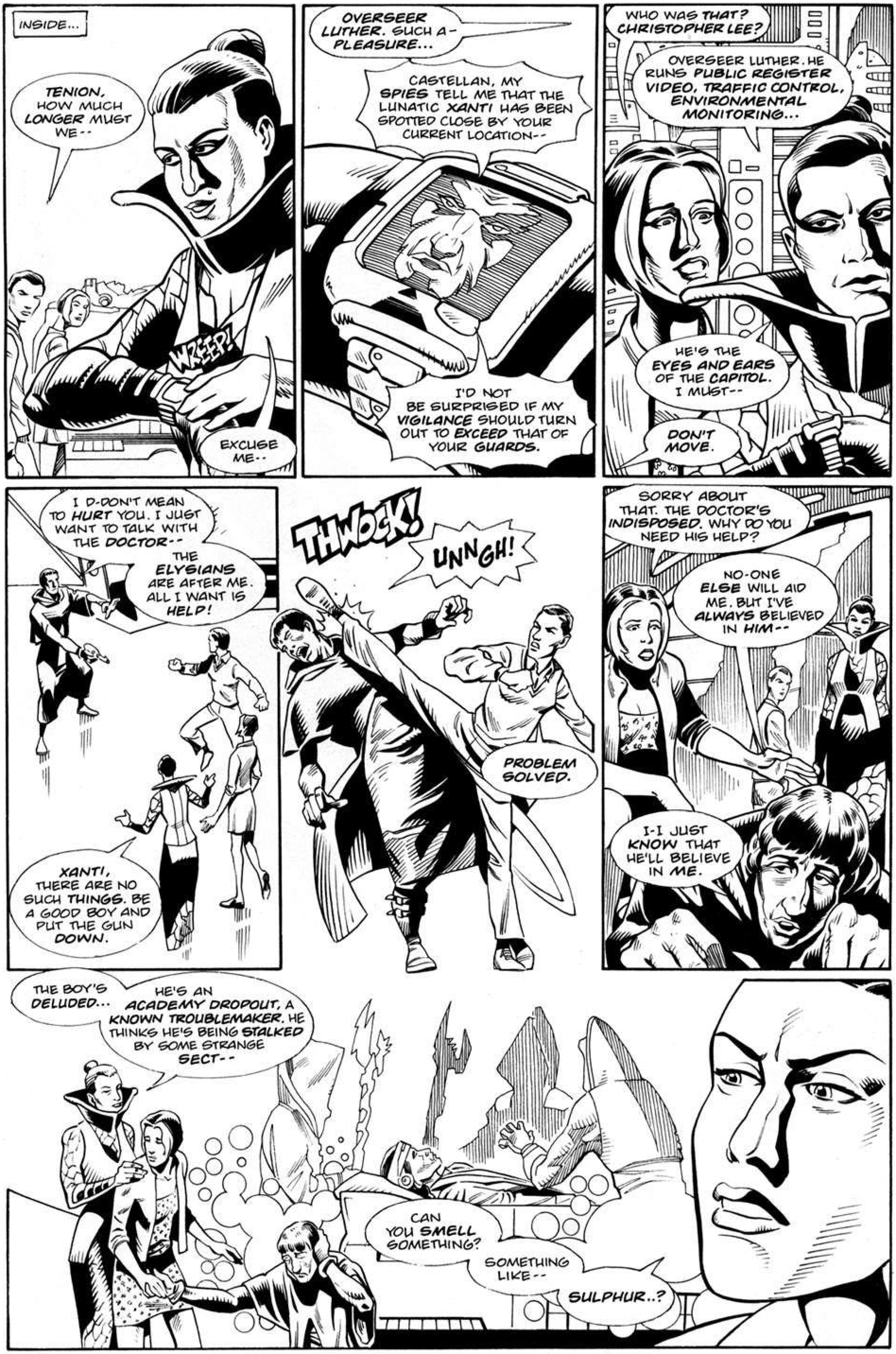
STORY: ALAN BARNES PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH LETTERING: ELITTA FELL
EDITORS: GARY GILLATT + SCOTT GRAY

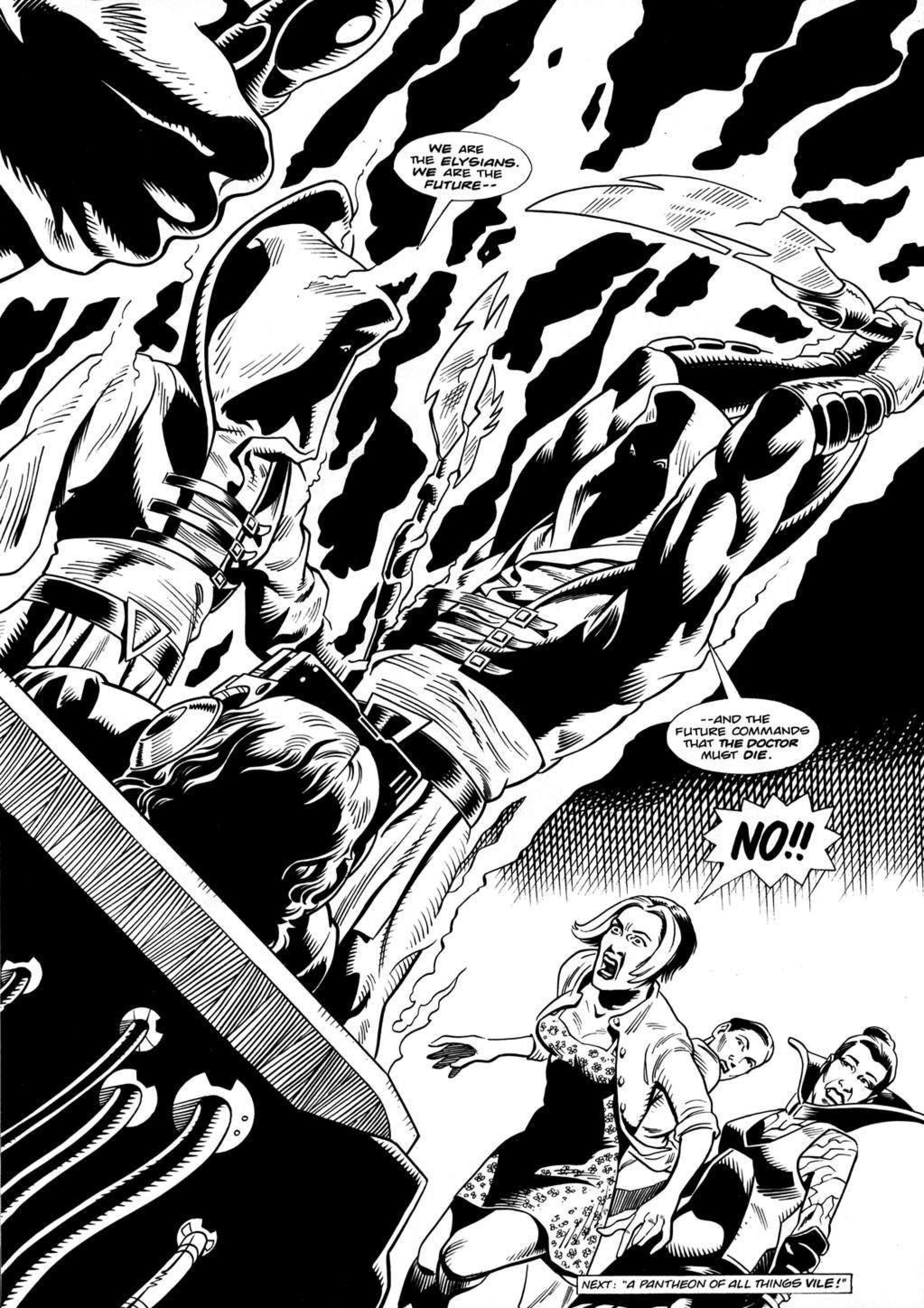

WE HAVE TO -oof- CONTACT THE AUTHORITIES RIGHT AWAY...
I DON'T THINK THAT'S GOING TO BE NECESSARY, FEY--
MY NAME IS CASTELLAN TENION. I AM THE AUTHORITIES, AND YOU ARE TRESPASSING. SO STATE YOUR BUSINESS--
OR LEAVE.
MY NAME IS FEY TRUSCOTT-SADE, AND I AM AN AGENT OF HIS ROYAL HIGHNESS GEORGE VI. THE GIRL HERE IS IZZY SOMEONE OF STOCKBRIDGE-
THE OTHER IS THE DOCTOR, A HERO OF GALLIFREY. HE'S DYING, SO HELP HIM. AND PLEASE DO IT NOW.
oof!
--NEW ARRIVALS WERE TRANSPORTED TO THE MORTAL COIL TODAY UPON THE INSTRUCTION OF CASTELLAN TENION.
COULD THIS REALLY BE THE FABLED 'DOCTOR'--?
WITH ME IS ELUCIDATOR ZIGGI, AUTHOR OF 'DOCTOR WHO?: IN SEARCH OF THE OLD TIMES FRAUD'. ZIGGI--
'THE DOCTOR': FACT OR FICTION?
NO-NO-NO-NO-NO...
THE DOCTOR IS REAL...
BAH! IS FICTION, FICTION--
'ZE DOCTOR' IS A FIGMENT OF ZE MYTHIC IMAGINATION, A CONFENIENT HERO FIGURE WHO PLUG ZOSE GAPS IN OUR UNDERSTANDING OF ZE PAST--
ZIS VUN MAN IS SUPPOSED TO HAF LAUNCHED ZE HAND OF OMEGA, KILLED A GREAT PRESIDENT, FOILED ZE SONTARAN INVASION--
'ZE DOCTOR' WAS NEFFER REAL. HE IS MADE-UP STORY FOR CHILDREN!
THE DOCTOR IS FACT!


THE MORTAL COIL.
SO HE'LL BE ALRIGHT?
PERFECTLY. THE CATATONIA WAS DUE TO THE BACILLUS INFECTING HIS LIFESTREAM*. WE HAVE PURGED IT FULLY--
BUT TO BETTER ASSURE HIS RECOVERY, HIS MIND RESIDES WITHIN THE MATRIX.
THE WHAT?
*SEE DWM 257-260.


THE MATRIX IS A BRAINSCAPE OF AWESOME SCALE WHERE ALL TIME LORD INTELLIGENCE EXISTS--
COOL.
WHAT'S HAPPENING TO HIM?
"I THINK HE'S INSIDE SOME KIND OF DREAM SEQUENCE..."
AH, DOCTOR...
HOW GOOD TO SEE YOU ONCE AGAIN.
MY LORD RASSILON. AN HONOUR INDEED. DAKON THEKA AND THANE OF KORDAR I KNOW-- LIKEWISE MORVANE AND BEDEVERE--
BUT I CONFESS MYSELF SURPRISED TO FIND A REPRESENTATIVE OF THE ORDER OF THE BLACK SUN SAT AT A COUNCIL OF HIGH EVOLUTIONARIES...


TIME HEALS ALL WOUNDS - YOU, DOCTOR, SHOULD BE AWARE OF THAT. OUR CONFLICT WITH GALLIFREY OUGHT NEVER TO HAVE HAPPENED--
NOW, I, DEMOISELLE DRIN, AM HONOURED TO TAKE THE PLACE OF MERLIN THE WISE.
BUT THAT'S ANOTHER STORY. DOCTOR, YOUR ARRIVAL AT THIS TIME IS MORE THAN OPPORTUNE--
A DARK SHADOW IS FALLING OVER GALLIFREY. MY FRIEND, I NEED YOUR HELP.
ONE MOMENT, MY LORD--
--WE HAVE UNFINISHED BUSINESS TO DISCUSS. IT CONCERNS A GROUP KNOWN AS THE THRESHOLD..
AND A BOX WHICH BORE YOUR SEAL*.
*SEE DWM 251-255.
WELL, MY LORD?
HAVE YOU NOTHING TO SAY?
THE REAL WORLD--
HO THERE, GUARDS! I HAVE SOMETHING TO IMPART--
FREEOW!
SO SORRY TO TROUBLE YOU--
BUT I HAVE TO SEE THE DOCTOR!
FREEOW!


INSIDE...
TENION, HOW MUCH LONGER MUST WE--
WREEP!
EXCUSE ME--
OVERSEER LUTHER. SUCH A-PLEASURE...
CASTELLAN, MY SPIES TELL ME THAT THE LUNATIC XANTI HAS BEEN SPOTTED CLOSE BY YOUR CURRENT LOCATION--
I'D NOT BE SURPRISED IF MY VIGILANCE SHOULD TURN OUT TO EXCEED THAT OF YOUR GUARDS.
WHO WAS THAT? CHRISTOPHER LEE?
OVERSEER LUTHER. HE RUNS PUBLIC REGISTER VIDEO, TRAFFIC CONTROL, ENVIRONMENTAL MONITORING...
HE'S THE EYES AND EARS OF THE CAPITOL. I MUST--
DON'T MOVE.
I D-DON'T MEAN TO HURT YOU. I JUST WANT TO TALK WITH THE DOCTOR--
THE ELYSIANS ARE AFTER ME. ALL I WANT IS HELP!
XANTI, THERE ARE NO SUCH THINGS. BE A GOOD BOY AND PUT THE GUN DOWN.
THWOCK!
UNNGH!
PROBLEM SOLVED.
SORRY ABOUT THAT. THE DOCTOR'S INDISPOSED. WHY DO YOU NEED HIS HELP?
NO-ONE ELSE WILL AID ME. BUT I'VE ALWAYS BELIEVED IN HIM--
I-I JUST KNOW THAT HE'LL BELIEVE IN ME.
THE BOY'S DELUDED...
HE'S AN ACADEMY DROPOUT, A KNOWN TROUBLEMAKER. HE THINKS HE'S BEING STALKED BY SOME STRANGE SECT--
CAN YOU SMELL SOMETHING?
SOMETHING LIKE--
SULPHUR..?


WE ARE THE ELYSIANS. WE ARE THE FUTURE--
--AND THE FUTURE COMMANDS THAT THE DOCTOR MUST DIE.
NO!!

NEXT: "A PANTHEON OF ALL THINGS VILE!"

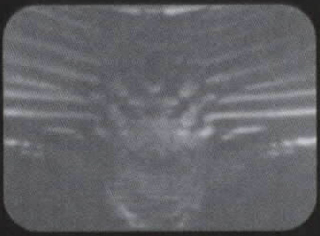
The Telesnap Archive

During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost forever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

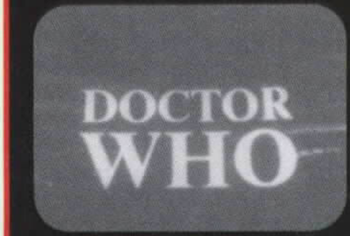
The Faceless Ones

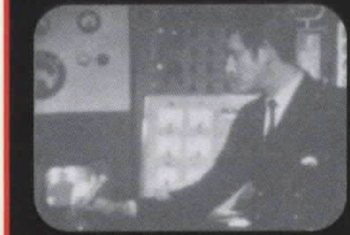
Episode 3

by David Ellis & Malcolm Hulke
Directed by Gerry Mill
Transmitted 22 April 1967



Editor's note: although Episode 3 of this story did survive the BBC archive purge, the telesnaps are presented here to retain narrative flow.

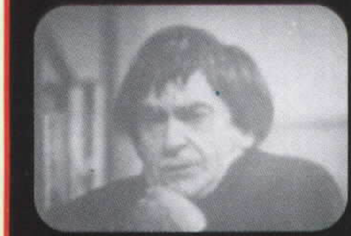




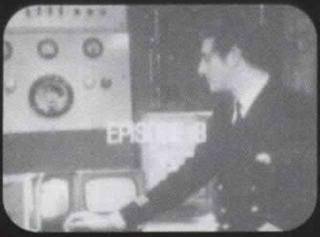
In the hangar, the Doctor opens one of the cases. Inside, he finds the real Meadows in a motionless trance. In the secret room, Spencer watches on – and reaches for a microphone.

THE FACELESS ONES

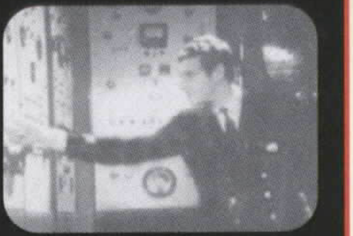
"Help me," a voice sounds. The Doctor whirls round. He races into the office, but a wall falls across the door, sealing him in. A section of the wall slides open and gas billows into the room.



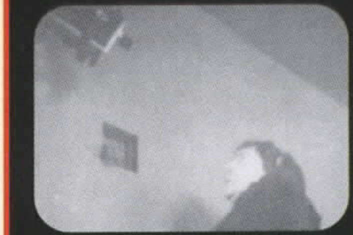
The Doctor tries to block the vent, but the temperature of the freezing gas causes him to pull his hand back sharply. As clouds of gas swirl around him he drops to his knees – then uses his handkerchief to plug the jet.



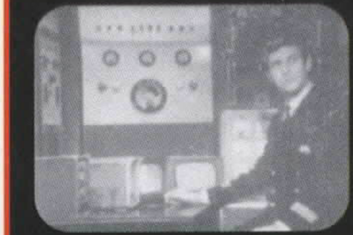
Spencer, rising from his chair . . .



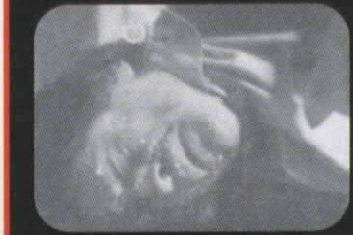
. . . activates a control on the panel above him. In the office, another panel slides open.



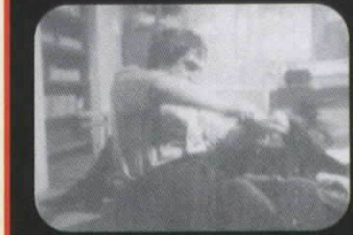
As the Doctor reaches up to seal the second nozzle, he notices the camera in the corner. He takes off his coat and drapes it over the lens.



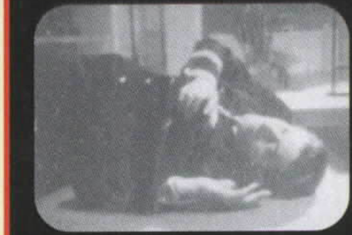
Spencer stares at the obscured screen for a moment. He then raises the wall covering the office door before opening the secret door.



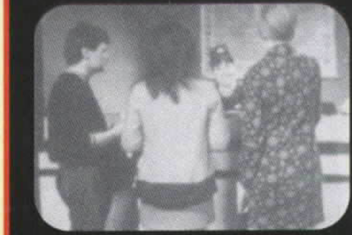
The Doctor lies shivering on the floor as Spencer moves to examine him. As Spencer tries to turn the Doctor over, the time traveller rolls over and fires the pen-like device. Spencer drops to the floor.



Freeing himself from Spencer's frozen grip . . .



The Doctor retrieves his coat and runs from the hangar.



At the Chameleon Tours kiosk, three more passengers collect their tickets from a stewardess.

Sam is worried about her brother, but Inspector Crossland is far more interested in what Jamie has said: "If this young man is right, then a colleague of mine has been murdered."

The Doctor arrives. Introducing himself, Crossland shows the Doctor a photo. "Why, that's the man we saw in the Chameleon Tours hangar!" exclaims the Doctor.

Spencer's paralysis wears off. He tells the returning Captain Blade that the Doctor has escaped: "His intelligence is far above normal beings."

"Above yours, perhaps?" chides Blade.

Blade tells Spencer that he must atone for his incompetence. "The Doctor must die," Blade instructs, "and you must do it."

Crossland says that the Commandant should hear the Doctor's story: "this time, he's going to believe you," he adds, forcefully. The Doctor tells Jamie to maintain his watch on the kiosk.

Samantha is not convinced that Crossland will do anything to find her brother. She decides to go and look around the hangar herself. Cajoling Jamie into accompanying her, they head off.

In the control tower, the alien Meadows goes about his duties. Although finally accepting that the Doctor found a body, the Commandant still demands to see his passport. Crossland says that he'll have to let it go.

The Doctor tells them about the "stupefied state" of the man in the packing case; he believes the man to be one of the Commandant's own employees. Walking down the line of controllers, he stops behind Meadows.

Meadows turns round; tactfully, the Doctor withdraws. The Doctor then shows the others Spencer's weapon. "Careful," the Doctor warns Crossland, retrieving the device. "Things are not what they always seem . . ."

He alleges that Chameleon Tours is a front for the mass abduction of young people: "In view of the facts, I think we are dealing with people not of this planet." "This is errant nonsense," snaps the Commandant.

Crossland asks if the Doctor can substantiate his claims. "What about this pen?" says the Doctor, offering to demonstrate it for them. He tells the visibly nervous Meadows to hold out a cup.

"Perhaps you've seen one of these before?" asks the Doctor. "No," replies Meadows. The Doctor fires the pen. Dropping the cup, Meadows runs from the room. Miss Rock stoops to pick up the pieces . . .

The cup has shattered but, as she observes, its contents have turned to ice. The Commandant stares in disbelief. "Do you call *that* errant nonsense?" asks the Doctor, proudly.

In the hangar office, Sam finds a large envelope filled with postcards.

She reads from one: "Dear Mum and Dad, have arrived safely in the Black Forest. Will write again soon. Love Tim." Scanning the others, she notes that they all bear similar messages.

She rushes to show Jamie: "Look, there must be 50 postcards here." They head off to the Commandant's office to present the cards to Inspector Crossland.

In the control centre, Jean Rock supplies the Doctor with the remaining flight schedules he'd requested.

Jamie and Samantha burst in with their findings. "I think this is the further evidence you require," the Doctor tells Crossland. The envelope is addressed to Germany, but the Commandant fails to appreciate the significance.

Samantha explains how the airline gets its passengers to fill in the cards before posting them on their behalf. "So the parents think they've arrived safely," concludes Crossland.

"This is all mere supposition," remarks the Commandant in his blinkered fashion. Ignoring the Commandant's comments about the Doctor's sanity, Crossland promises to report back after he has investigated the airline himself.

With Crossland's personal assurance, the Commandant reluctantly grants the Doctor free run of the airport for 12 hours. "After that time I shall expect you back here with some real facts," he tells the Doctor.

Overjoyed that some progress is finally being made, Samantha hugs the unprepared Jamie.

Elsewhere, Spencer chastises Meadows for running away: "Now we don't know how much they know," he snaps. "Even if they have discovered the reason for our mission here, they will never believe him," states Meadows.

Meadows offers to kill the Doctor. Spencer hands him a device to be planted on the Doctor, and produces a controller: "I shall activate the mechanism with this . . . I want him dead before Captain Blade returns."

As the Doctor watches the radar trace . . .

Miss Rock returns with a pass for him and his companions.

As an air traffic controller announces that he has picked up an incoming Chameleon Tours flight, Meadows slips unnoticed into the room and returns to his post.

"How many flights do they use a day?" the Doctor enquires. "Seven or eight," replies Miss Rock. "How many planes do they use?" he adds. "Four," she answers . The Doctor appears to be deep in thought . . .

"Eight flights a day and only four planes," he muses. "Is that quite normal?" Miss Rock says that for a company running short haul flights to Europe, this is quite normal.

The Doctor looks back at the radar; Meadows tries and fails to pin the device on him. The radar has a 130-mile range; the Doctor asks when the plane first appeared, but arrivals are not noticed prior to radio contact.

As the plane descends, the Doctor realises that planes outside Gatwick's control zone could quite conceivably be anywhere. Meadows 'accidentally' bumps into the Doctor and pins the device to his back.

At the kiosk, Crossland asks Spencer if he can see the manager. Learning that Captain Blade, who's in charge, is busy preparing to leave on another flight, the Inspector asks if it would be possible to go out to the plane.

Spencer goes to the back office to contact his colleague. "Does he suspect anything?" asks Blade. "I'm not sure," replies Spencer. "Send him over to the plane," commands Blade. "We'll deal with him . . ."

The Doctor and Jamie have gone to the hangar office, where the Doctor tells his companion that somewhere in the wall is a secret door; they begin to search for it.

Crossland informs Captain Blade that he must delay take-off and accompany him to the airport to answer questions concerning the disappearance of Inspector Gascoigne.

Blade agrees, but has to make arrangements first – and heads for the flight deck. Crossland waits a moment; stepping into the cockpit he is stunned by the lack of any conventional controls. Blade pulls out a gun.

Claiming that Gascoigne was killed in error – "Earth men are more use to us alive" – he says that Crossland is a fine specimen. "Perhaps for the Director himself?" suggests the stewardess as she secures the Inspector into a chair.

The Doctor finally finds the opening mechanism; warily, they enter the secret room. Looking around, the Doctor notes the strange cabinet and informs Jamie that it is for someone who is not used to the Earth's atmosphere.

Turning his attention to the monitors, he flicks one on. "What's that?" asks Jamie. "It looks like a hospital," remarks the Doctor. He decides that they should find out if there is a first aid post in the airport.

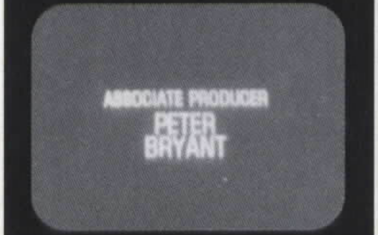
Watching them, Spencer takes out the white control box.

As the Doctor and Jamie cross the hangar, Spencer activates the device. The Doctor reaches behind him. "Jamie, my back!" he cries out, and falls to the ground. The young Scot removes the button and stamps on it.

After take-off, the stewardess seals the passenger compartment. "You wanted to know what was the secret of Chameleon Tours?" asks Blade as Crossland sees the passengers on a monitor. He activates a control panel . . .

"Well, Inspector?" smiles Blade. "See for yourself." Crossland stares in disbelief at the now empty seats. The passengers have vanished!

DESIGNER
GEOFF
KIRKLAND



PRODUCER
INNES LLOYD

DIRECTED BY
GERRY MILL
BBC tv

Back issues

Here's another chance to plug any gaps in your **Doctor Who Magazine** collection and pick up issues you're missing – and this time we've found a few older editions to add to our stock! Issues not listed are currently unobtainable. Please use the order form below or a good copy. You can pay by cheque (payable to **Marvel Comics**), postal order, Visa or Mastercard – cash is not acceptable.

All magazines cost £4.00. UK inland postage and packing costs are included, but overseas orders must add £1.00 (or US dollar equivalent) for surface mail delivery per magazine. As some issues are in short supply, please specify alternatives. Allow 28 days for delivery.

Send your completed form and payment to: **Doctor Who Back Issues, PO Box 503, Leicester, England LE940AD.**

SPACE GIRL
"When we did The Paradise of Death, Nick, Jon and I turned up in the radio studio on the first morning and thought 'My God, is this going to work?'"

KEY TO LISTING
Ar Archive **Ft** Feature **It** Interview **St** Strip
Ts Telesnap Archive **Tx** Text fiction

DWM 198 Free poster **It** Richard Gauntlett; Dick Mills **Ar** *Time and the Rani* **Ft** What the Papers Said; Missing Stories, *The Prison in Space*; Making *Silver Nemesis* **St** *Emperor of the Daleks* 2 (Paul Cornell & John Freeman/ Lee Sullivan) **Tx** *Deceit* (Peter Darvill-Evans); *Three Steps to the Left* (Glenn Langford)

DWM 199 Free poster **It** Delia Derbyshire; Johnny Byrne; Ingrid Pitt **Ar** *Warriors of the Deep* **Ft** Recolourising *Terror of the Autons*; Missing Stories, *The Prison in Space*; **St** *Emperor of the Daleks* 3 **Tx** *Lucifer Rising* (Andy Lane & Jim Mortimore); *Anti-Matter with Fries* (Gareth Roberts)

DWM 203 Free postcards **It** David Maloney; Carmen Silvera; Alan Bennion; Liz Parker **Ar** *Invasion of the Dinosaurs* **Ft** Readers' poll results; Missing Stories, *Paradise Five*; **St** *Final Genesis* 1 (Warwick Gray/Colin Andrew) **Tx** *Birthright* (Nigel Robinson)

DWM 204 Free postcards **It** Dudley Simpson; Bernard Archard; Edward Kelsey; Robert James; Andrew Morgan **Ar** *The Reign of Terror* **Ft** *The Paradise of Death* in studio; What the Papers Said **St** *Final Genesis* 2 **Tx** *Iceberg* (David Banks)

DWM 207 Free poster **Ar** *Attack of the Cybermen* **Ts** *The Tenth Planet* 4 **Ft** Creation of *Doctor Who*; 30 years of series **St** *Time and Time Again* (Cornell/John Ridgway) **Tx** *The Left-handed Hummingbird* (Kate Orman)

DWM 208 **It** Wendy Padbury **Ar** *The Mind of Evil* **Ts** *Fury From the Deep* 2 **Ft** *New Adventures* authors; Development of *Doctor Who* **St** *Cuckoo* 1 (Dan Abnett/ Ridgway) **Tx** *Conundrum* (Steve Lyons); *Front Line* (Paul Smith)

DWM 209 **It** David Burton; John Gorrie; Jane How **Ar** *The Underwater Menace* **Ts** *Fury From the Deep* 4 **Ft** *New Adventures* authors; *Dimensions in Time* sfx; Missing Stories, *The Giants* **St** *Cuckoo* 2 **Tx** *No Future* (Cornell)

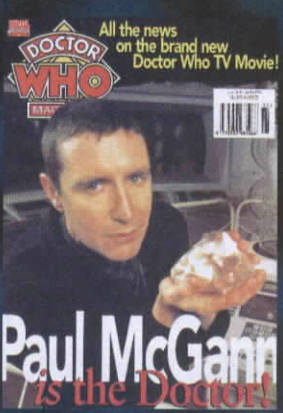
DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *New Adventures* authors **St** *Cuckoo* 3 **Tx** *Tragedy Day* (Roberts)

DWM 211 Free postcards **It** Roberta Tovey **Ar** *The Greatest Show in the Galaxy* **Ts** *The Web of Fear* 2 **Ft** What the Papers Said; Missing Stories, *The Rosemariners; The Greatest Show in the Galaxy* sfx **St** *Uninvited Guest* (Gray/Ridgway) **Tx** *Legacy* (Gary Russell)

DWM 212 **It** Deborah Watling; Pauline Collins **Ar** *The Faceless Ones* **Ts** *The Web of Fear* 4 **Ft** What the Papers Said; *The Colin Baker Years* **St** *Victims* 1 (Abnett/Andrew) **Tx** *Theatre of War* (Justin Richards); *Useless Things* (David Carroll)

DWM 214 Free postcards **It** Janet Fielding; Peter Davison **Ar** *The Tenth Planet* **Ts** *The Wheel in Space* 2 **Ft** Missing Stories, *Hex*; **St** *Victims* 3 **Tx** *Blood Harvest* (Terrance Dicks); *Roses* (Robert Mammone)

DWM 215 Free postcards **It** Louise Jameson; David Troughton; Peter Davison **Ar** *The Curse of Peladon* **Ts** *The Wheel in Space* 4 **Ft** Reeltime Pictures **St** *The Lunar Strangers* 1 *(Roberts/Martin Geraghty)* **Tx** *Strange England* (Simon Messingham)



DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** *The Monster of Peladon* **Ts** *The Wheel in Space* 6 **Ft** Editing *The Seeds of Doom*; Readers' Survey; BBV **St** *The Lunar Strangers* 2 **Tx** *First Frontier* (David McIntee)

DWM 217 Extra pages **It** Lalla Ward; Sylvester McCoy; Pip and Jane Baker **Ar** *The Mark of the Rani* **Ts** *The Ice Warriors* 2 **Ft** *Doctor Who and Tanni;* Historical stories **St** *The Lunar Strangers* 3 **Tx** *St Anthony's Fire* (Mark Gatiss)

DWM 218 Free index **It** Sarah Sutton; Sylvester McCoy **Ar** *The Ark in Space* **Ts** *The Ice Warriors* 4 **Ft** Peter Cushing tribute; Missing Stories, *The Doomsday Contract*; Roy Castle tribute; What the Censor Saw **St** *Food for Thought* 1 (Nick Briggs/Andrew) **Tx** *Falls the Shadow* (Daniel O'Mahoney)

DWM 219 Free index **It** Caroline John; Sylvester McCoy; Milton Johns **Ar** *The Enemy of the World* **Ts** *The Ice Warriors* 6 **Ft** *The Zero Imperative*; Missing Stories, *The Doomsday Contract*, *Shakedown*; What the Censor Saw **St** *Food for Thought* 2

DWM 221 **It** Carole Ann Ford; Rex Tucker **Ar** *The Gunfighters* **Ts** *The Underwater Menace* 2 **Ft** What the Censor Saw; *New Adventures* authors **St** *Change of Mind* 1 (Orman/Barrie Mitchell) **Tx** *Parasite* (Mortimore)

DWM 223 **It** Michael Hayes; David Driver **Ar** *The Armageddon Factor* **Ts** *The Underwater Menace* 4 **Ft** The future in *Doctor Who*; *New Adventures* authors **St** *Change of Mind* 3 **Tx** *Infinite Requiem* (Daniel Blythe)

DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** *The Abominable Snowmen* **Ts** *The Abominable Snowmen* 1 **Ft** The Second Doctor; *Doctor Who* on the internet **St** *Land of the Blind* 1 (Gray/Sullivan)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** *The Curse of Fenric* **Ts** *The Abominable Snowmen* 2 **Ft** *Eye of the Beholder* **St** *Land of the Blind* 2 **Tx** *Sanctuary* (McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (*Out/TARDIS*) **Ar** *Snakedance* **Ts** *The Abominable Snowmen* 4 **Ft** Alien worlds in *Doctor Who; Doctor Who* audio books **St** *Up Above the Gods* (Richard Alan/Sullivan) **Tx** *Meridians* 1 (Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Geraghty) **Tx** *Meridians* 2

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** *The Face of Evil* **Ts** *The Abominable Snowmen* 5 **Ft** *Downtime;* Vox pops; Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* 2 **Tx** *Meridians* 3

DWM 230 **It** Nicholas Mallett; Jeremy Bear; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (*Out/TARDIS*) **Ar** *The Mutants* **Ts** *The Abominable Snowmen* 5 **St** *The Curse of the Scarab* 3

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (*Out/TARDIS*) **Ar** *Timelash* **Ts** *The Abominable Snowmen* 5 **Ft** *The Five Doctors Special Edition*; Michael Wisher tribute **St** *Operation Proteus* 1 (Roberts/Geraghty)

DWM 236 **It** Nicola Bryant; Sheila Ruskin; Bob Baker/Dave Martin **Ar** *The Keeper of Traken* **Ts** *The Highlanders* 4 **Ft** The JN-T Memoirs 4; The New Doctor **St** *Black Destiny* 2 (Russell/Geraghty) **Tx** *The Dragon of Hyacinth Lodge* 1 (Barnes)

DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3 (Gray/Geraghty)

DWM 241 **It** Jon Pertwee *(Out/TARDIS)*; Chris D'Oyly John **Ar** *The Dæmons* **Ts** *The Evil of the Daleks* 6 **Ft** Jon Pertwee tribute; Jon Pertwee remembered **St** *Ground Zero* 5

DWM 242 **It** Nicholas Courtney *(Out/TARDIS)*; Chris D'Oyly John **Ar** *The Space Pirates* **Ts** *The Evil of the Daleks* 5 **Ft** Class 4G on TV Movie; Series' 20 greatest moments **St** *Ground Zero* 4

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** *Silver Nemesis* **Ft** For and against the Cybermen; Conventions; Time travel **St** *Endgame* 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** *The Mind Robber* **Ft** The JN-T Memoirs 9; Roots 1; *Who* stories with the same plot; The High Council on TV Movie **St** *Endgame* 2

The mourning after…
a Gallifrey Guardian special feature

DWM 246 **It** Pennant Roberts **Ar** *The Time Warrior* **Ft** The future of *Doctor Who;* Panopticon 96; 20 forgotten functions of the TARDIS; The JN-T Memoirs 10 **St** *Endgame* 3

DWM 249 **It** Wendy Padbury *(Out/TARDIS)*; Graham Williams **Ar** *The Trial of a Time Lord* Parts 5-8 **Ft** Cliffhangers; The JN-T Memoirs 13 **St** *The Daleks* 1 (John Lawrence/Ron Turner); *The Keep* 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** *The Romans* **Ts** *The Macra Terror* 1 **Ft** Persona of the Doctor; *Doctor Who* dictionary; Roots 3 **St** *The Daleks* 3; *Fire and Brimstone* 1 (Barnes/Geraghty)

DWM 252 **Ar** *The Ambassadors of Death* **Ts** *The Macra Terror* 2 **Ft** Terry Nation tribute; Overview of *New Adventures*; Persona of the Doctor **St** *The Daleks* 4; *Fire and Brimstone* 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt **Ar** *The Pirate Planet* **Ts** *The Macra Terror* 3 **Ft** Rebuilding *The War Machines;* Roots 4; Readers' survey results **St** *The Daleks* 5; *Fire and Brimstone* 3

DWM 254 **It** Yee Jee Tso (*Out/TARDIS*) Peter Moffatt; Tristan de Vere Cole; John Davies **Ar** *The Wheel in Space* **Ts** *The Macra Terror* 4 **Ft** The Master; Manopticon 5 **St** *The Daleks* 6; *Fire and Brimstone* 4

DWM 257 **It** Christopher H Bidmead; Mark Strickson (*Out/TARDIS*) **Ar** *Logopolis* **Ft** Inside BBC vaults; *Doctor Who* CD-Rom **St** *Tooth and Claw* 1 (Barnes/Geraghty)

20 moments when you know you're watching the greatest television series ever made . . .
20
"It could mean the end of the war . . ."
"You can't mend people!"
19

DOCTOR WHO MAGAZINE
BACK ISSUES ORDER FORM

Name

Address

Postcode

Issues required

Alternative issues (in order of preference)

METHOD OF PAYMENT

☐ I enclose a cheque made payable to Marvel Comics for £

☐ Please charge my Visa Mastercard to the sum of £

My card number is

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

expiry date

signature

BURTONS

THE BIGGEST STOCKIST OF DR WHO BOOKS IN THE WORLD
OVER 500,000 BOOKS IN STOCK

STILL ONLY
75P

20 MARINE COURT
MARINA
ST LEONARDS
EAST SUSSEX TN38 0DX

STILL ONLY
85P

CALLERS & ENQUIRIES
THURSDAY, FRIDAY & SATURDAY
9.30 — 4.30
ONLY

- Armageddon Factor
- Castrovalva
- Cave Monsters
- Claws of Axos
- Carnival of Monsters
- Creature from the Pit
- Day of the Daleks
- Dinosaur Invasion
- Enemy of the World
- Frontios
- Galaxy Four
- Green Death
- Horns of Nimon
- Invasion
- Invisible Enemy
- Leisure Hive
- Loch Ness Monster

- Marco Polo
- Myth Makers
- Mutants

- Planet of Fire
- Power of Kroll
- Reign of Terror
- Ribos Operation
- Sea Devils
- Sontaran Experiment
- Space War
- State of Decay
- Sunmakers
- Tenth Planet
- Time Flight
- Twin Dilemma
- Two Doctors
- Underworld
- Visitation
- Warriors of the Deep

- Quiz Book Nº1
- Quiz Book Nº2
- Quiz Book Nº3
- Dr Who Crossword Book
- Brainteasers & Mindbenders
- Junior Brain of Morbius
- Dinosaur Book (free poster)
- Monster Book
- The Making of Dr Who
- K9 and Other Mechanical Creatures
- Dalek Special

POSTAGE & PACKING

1 Book	50p
2 – 3	£1.00
4 – 6	£1.50
7 – 10	£2.00
11 – 15	£3.00
16 – 21	£3.50
OVER 21	£4.99

- Ark in Space
- Cybermen
- Deadly Assasin
- Destiny of the Daleks
- Dalek Invasion of Earth
- Face of Evil

- Gunfighters
- Hand of Fear
- Meglos
- Mission to Magnus
- Nightmare of Eden
- Pescatons
- Sensorites
- Seeds of Doom
- Snakedance
- Timelash
- Time Warrior
- War Games

PAPERBACK BARGAINS

FOR FULL CATALOGUE SEND 2 FIRST CLASS STAMPS TO THE ABOVE ADDRESS
OR ASK WHEN YOU ORDER YOUR BOOKS

GALAXY4

DOCTOR WHO SPECIALISTS FOR NEW & OLD MERCHANDISE

RARE ITEMS

The Dalek Chronicles
Marvel Special, Reprints entire Century 21 strips in full colour.
£8.00 including UK p&p

New Adventures: So Vile A Sin
Out Of Print before it hit the shelves of most book shops. Last few copies
£10.00 including UK p&p

RARE ITEMS

Doctor Who Art Portfolio (1986)
295 x 422 mm, 5 Full Colour Prints of Chris Achilleos Target book covers
£10.99 including UK p&p

Dr. Who & The Daleks Omnibus
1976 large Hardcover in dustwrapper
£20.00 Including UK p&p

SEND AN S.A.E. FOR OUR DOCTOR WHO MAIL ORDER LIST OF RARE ITEMS AND LATEST RELEASES.

GALAXY4

493 GLOSSOP ROAD, BROOMHILL, SHEFFIELD S10 2QE
Phone/Fax - 0114 268 49 76

Full Payment must accompany all orders. We accept Cheques or Postal Orders (made payable to Galaxy 4) or payment by Visa, Mastercard and JCB. Minimum Credit/Debit card payment accepted is £10.00
(Please note that all credit/debit card payments are subject to an additional p&p of £1.00 per order for Recorded Delivery/Insurance)
Galaxy 4 Shop Open 10.00am to 5.00pm, Monday to Saturday

Advertisement Produced by *SJDesigns* Telephone 01628 782833

Fluid Links

by Matthew Jones

Fame, fame, fatal fame . . .

I was watching Angus Deayton's comedy show, *Before They Were Famous II*, when I had a terrible shock. There I was slumped in front of the television, enjoying that Christmas feeling of not really caring what was flickering past my eyes, when suddenly an existential void opened up between me and the rest of the world. Let me explain: *Before They Were Famous* is a kind celebrity version of *You've Been Framed!*, only the celebrities aren't fainting at weddings or getting inadvertently punched in the goolies by their darling children. No, the humiliation this time comes from showing the crappy ads and naff sit-coms that today's stars of the small screen were once all-too-willing to do just to get their mugs on broadcast television. It's all very amusing, of course, and just the sort of thing you want to watch when you've had your brain turned off for the festive season. I was chortling along with the Fruit 'n' Fibre advert that Grant from *EastEnders* was obviously once broke enough to do when an item came on which rather took me aback. Angus Deayton introduced a clip which showed the depths to which *Men Behaving Badly* star, Martin Clunes, had sunk to in the early days of his career. No prizes for guessing the name of the offending programme.

Doctor Who.

Snakedance.

It took me a moment for the implication of this to sink in. Does the BBC really think that this charming sci-fi run-around is an embarrassing moment in Martin Clunes' career? That his appearance in the show is a more humiliating experience than being in a sit-com with Neil Morrissey?

is a programme about two men treating their girlfriends badly somehow more worthwhile than one about travelling through time and space in a police box?

Perhaps inevitably, the clip did not do the story any favours. The sequence came from the end of Part Three, where the Doctor, Nyssa and Chela (played by a youthful Jonathon Morris) are captured by Clunes' character, Lon. He strides up to our cornered heroes and, in time-honoured fashion, orders his guards to kill them. Nyssa lets out a horrified scream and the credits roll. Angus Deayton is so amused by Clunes' dialogue that he has it repeated just in case the audience missed it first time around.

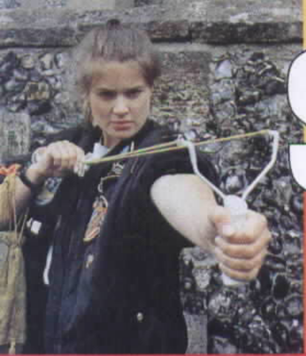
Meanwhile, I'm on the sofa feeling tense and defensive about my favourite show. And while I'm sitting there I suddenly realise that this is how *Doctor Who* probably actually looks to the world outside the cosy realm of fandom. It's seen as a bit of a joke – entertaining in its day, but now just something to laugh at. *Doctor Who* now seems to belong to the same nostalgic BBC nowhere as black and white sequences of a young Angela Rippon interviewing eccentric tramps for regional magazine programmes and a camcording of Naomi Campbell looking awkward and gangly in her primary school play.

It wasn't as if the clip had come from one of those stories that we're willing to admit aren't up to much. This is *Snakedance* after all, not *Timelash*. It's written by Christopher Bailey – who was responsible for *Kinda*, the most perfect *Doctor Who* story ever made. So I rewatch the whole of *Snakedance*, searching for the quality drama that I've always believed is there. I want to be reassured that the magic that has kept me watching, thinking and writing about this programme for so much of my adult life is intact. It's a curious and unsettling process. Deayton's joke has somehow given me a different set of eyes to watch from. I step out of my skin, strip myself of my love for the programme, and suddenly I realise just how stupid it can seem. And taken out of context the climax of *Snakedance* Part Three does look ridiculous. Martin Clunes is dressed up like a refugee from a Spandau Ballet video, wearing bright pink lipstick and spouting B-movie clichés to spindly guards. Nyssa could be a million other sci-fi bimbos when she lets out a pathetic girly scream. Is this really how *Doctor Who* looks to a contemporary audience?

It suddenly occurs to me that if this really is the general consensus about the value of the show, then most people I know must think I'm a complete loony when I talk about being a fan of *Doctor Who*, and when I say that it's fine television drama. Do my friends just humour me? I worry that I won't ever be able to recapture the simple pleasure of watching a great *Who* story again. Am I condemned to this strangely grown-up world where the idea of a programme about two men who treat their girlfriends badly is somehow more worthwhile than the notion of travelling through time and space in a battered blue police box?

As the final credits roll and my re-viewing of *Snakedance* comes to an end, I realise that the clip is both representative and completely unrepresentative of the story. Yes, there are plenty of dodgy moments – plastic snakes, crappy CSO sequences and some less-than-realistic dialogue. In short, there are plenty of things to disparage if that's what you want to do. But it's a question of how you choose to watch and what you focus on. For there are also several fabulous scenes: the possessed Tegan's conversation with the showman in his booth, for example – a scene full of intrigue and atmosphere realised only with a few mirrors, a voice effect and a cracking script. But most of all I'm touched, as I always am, by the Doctor's willingness to put himself on the line for people he barely knows. In his meeting with the mysterious Dojjen he allows himself to be poisoned in order to discover the secret of the Snakedance, putting the lives of the inhabitants of Manussa over his own safety.

Being a fan of *Doctor Who* involves looking at the programme and the world from a different angle to everyone else. Like alchemists, we turn into gold what the rest of the world thinks is . . . well, you know what I mean. And sometimes it is quite shocking to be reminded just how different fan values are to those held by the majority. If the rest of the world is the Kinda, we are the Not-We from the Dome. **DWM**



slings, arrows *and* outrageous fortune

One day you're a Character Actor in casting directory *Spotlight*, the next a Jacobean sorceress or plucky man-at-arms squaring up to an alien invasion of Windsor . . . When Peter Griffiths wined and dined *Silver Nemesis* double-act Fiona Walker and Gerard Murphy, he got an uproarious glimpse into life as a *Doctor Who* Guest Star . . .

Amid conversation over dinner and a stream of hazy recollections, Fiona Walker and Gerard Murphy discovered they shared a bizarre link. Some years before they teamed up as the villainous Lady Peinforte and minion Richard in the 25th anniversary story *Silver Nemesis*, they met through a mutual friend, Ann Faggeter. Ann was a production assistant on Gerard's first television series, *My Son, My Son*, and Fiona's own six-week-old son was making his acting debut – playing Gerard's character as a baby. Upon piecing this together, Fiona and Gerard stared at each other in amazement, then burst into laughter.

It's typical of their relationship. You wouldn't necessarily call them old friends, but within moments of meeting, Fiona and Gerard were giggling and chatting as if they saw each other every day. My concerns over whether getting two halves of a popular *Doctor Who* 'double act' together and asking them to spar off each other would work were dispelled equally quickly. It had come to me in a fevered **DWM** vision, you see: strap down a pair of stars and subject them to their own episodes, then torture them further with a meal and dry white, all the while being regaled with anecdotes, gossip and, er, song.

And so it was that I found myself wending my fashionably late way through Soho with photographer Simon Moore to a rendezvous with Fiona and Gerard at an up-market Dean Street video facility. We arrive to find them already seated in reception, chatting animatedly. Fiona is instantly recognisable, even with a severe crop in place of the outrageous red curls she sported on screen. She's lively, enthusiastic, and every bit the Actress. Gerard's good humoured, more sedate, though the lack of a beard throws me at first.

It's immediately obvious that our two guests get on famously, and as they climb to their feet and greet us warmly, I breathe a quiet sigh of relief. It's going to be a good night.

The four of us settle into our comfortable edit suite couches and break open the wine. Yes, we have our priorities. I've come armed with the extended video release of *Silver Nemesis*, and as I cue the tape to the first episode, Fiona admits she has an apology to make.

"When did you first ring me?" she asks sheepishly. "Was it May?" (Indeed it was. She promised to call when she returned from a summer holiday. Didn't happen.) "Sometimes I pretended I wasn't around when you rang, but you always left your number. You sounded nice, and it wasn't that I didn't want to talk about *Doctor Who*, but interviews are never about previous jobs – they're about your plans and what you're doing next. I was in such a state about my career I couldn't face it. I kept putting off ringing you, hoping you'd go away, but you kept coming back! I eventually realised I was cornered and admitted my plotting. You then came out with this brilliant news that Gerard and I could talk together."

It proved difficult to pin down both actors, actually, but Gerard points out that he had a *real* excuse. "When you first contacted me, I was in the middle of the vast publicity jamboree for *Waterworld*, doing more interviews than I'd ever thought possible. I was like, 'What? *Doctor Who*?' I was going back and forward to Los Angeles and I was shell-shocked. I wasn't trying to avoid you at all!"

A good thing, too! Gerard was indeed a lead in the film epic *Waterworld* – but more on this later.

"Actresses would like Lady Peinforte – she was 100 per cent villain!" *Fiona*

Around this point we discover that the video unit doesn't want to play the tape, so grim technicians pore over the cables while I pour more wine and grimace at how unorganised this must look. Fortunately, Fiona is brimming with a story about the famous Dolores Grey, who played the limousine-ensconced Mrs Remington.

"Everything was laid on for Ms Grey," says Fiona knowingly. "She was pretty much wrapped in cotton wool. This disgusting mile-long car arrived outside her hotel, and out she floated with her little suitcase, which the driver picked up, and her little vanity case containing her jewels – which he didn't. They drove all the way to Arundel, and when she got out of the car and said, 'Where is the other bag?', he said, 'What other bag do you mean?'"

"That's right!" chimes in Gerard. "Even though they wouldn't insure them, she'd taken her jewels out of the bank specifically to wear in *Doctor Who*."

It may have been serious at the time, but our two stars evidently find the situation hilarious now. "Her diamonds were sitting on the pavement outside her Piccadilly apartment!" declares Fiona in between whoops of laughter. "She was in such a state she practically had to be given smelling salts. We discovered this appalling catastrophe when she was in make-up."

"She had her make-up done privately," says Gerard wistfully. "I understand that now."

Fiona's not convinced. "Her face had to be wound up... Ooh, you can't print that!"

Mwa ha ha . . .

All was well in the end, however, for the hotel commissionaire had retrieved the jewels. Ms Grey was apparently two hours late to filming anyway, but Gerard strenuously blames the traffic for this. Your wily interviewer notes these opposing views on Dolores and files the information away.

Our video technicians are now conferring ominously, but Gerard's thoughts are still on the Grey lady. "The BBC was very clever, of course, and had organised for the same limo they'd hired to be in this show to bring Dolores down. I remember that there was no line to the director from the car, so we had to do those scenes *and* keep Dolores happy.

"You had to do all the talking," adds Fiona. "Ah – we were hitch-hikers! You were making small talk with her while I was saying grand and inappropriate things and staring out the window. You two had the light, and I dare say I probably had [director] Chris Clough's sympathy."

At last, the video works. Ushering the last of the technicians out, I position myself by the edit controller to pause or cue forward at the appropriate moments. Gerard and Fiona lean forward intently, oblivious of Simon clicking away happily. The credits roll; the story begins. Our actors are hushed, apparently caught up in the drama.

"I love how they make the simplest thing into something complex," notes Gerard presently.

"Yes, it does seem a bit complicated, doesn't it?"

Oh. They're completely lost.

Matters look up as the focus moves from De Flores and his Nazi groupies to Lady Peinforte and Richard in 1638. Our stars' recollections of this early section centre on the unbearable heat during filming. Gerard's squirming as he watches.

"We were in a room no bigger than this edit suite with a full crew and an open fire on a blistering hot day. I was in agony having to wear that beard. I remember thinking it was going to come off any minute with the sweat. The costume was gorgeous, but made of very hot leather. I'd just done three straight years of various Shakespeares, and I had thought this was going to be my chance to get into some proper clothes!"

Fiona's also expiring at the memory. "I recall my sister was visiting the set. I had a costume up to my chin, and it came to bits because it was so hot. I've got a ridiculous photo of me in a hairnet with this heavy black velvet outfit pulled up to my thighs, sitting there baking. It was very grand and comfortable, but I was so clammy. . . Oh, there's the little old mathematician, played by Leslie French. I pushed him round, telling him 'Blah de blah de Jacobean blah'!"

The action moves back to Anton Diffring's De Flores and co, and my hand hovers obligingly near the fast-forward button.

"Go ahead," shrugs Fiona. "We don't want Anton, do we? He was terribly, terribly ill. They had oxygen standing by for him all the time – or perhaps I'm imagining that. Perhaps I said they should have, because he was so very breathless. He was a very fragile man."

"But charming. He was completely professional," offers Gerard. "You just saw all those years of being a movie star absolutely there. I spent quite a lot of time with him – I think our changing rooms were next to each other. Although he was bemused and confused by it all, it didn't show when he hit the set."

Fiona nods sagely. "I would say he was on autopilot dramatically, but who cares? He did bang on about himself, but he was elderly, and he was left with memories. Self-absorption is the privilege of the elderly and unwell."

On screen, Lady Peinforte has performed her evil deed, slaying Leslie French for his blood. Her potion is ready, and Fiona knows what's coming next: "Aren't we about to stand in a circle and go like *this*?" she asks, a bemused Gerard looking on as she shakes and gyrates wildly. "We had to do lots of shaking because we were projected forward in time."

Not bad after eight years. Both actors watch, rapt, as Peinforte and Richard are propelled forward in time, Fiona chiming in with her character's chilling scream at the appropriate moment. I see that Simon has abandoned his camera and is smiling soothingly at alarmed passers-by.

Fiona's having a ball. "Isn't it clever! Oh, I love all this magic. I remember this from when it went out. I thought it was terrific. I enjoyed doing it, and I enjoyed seeing it."

Both actors appear underwhelmed by their presence on the screen. Fiona explains why: "I always think what a weak voice I've got. No matter how many times you see yourself on the screen, you wish – I wish – I was somebody else. The power I would like to produce for Lady Peinforte is not there. I mean, she is very powerful, probably more than I know, but my subjective response is always 'Ugggh, you're not good enough.' There's a mixture of vanity and pain in watching oneself, so I'm watching Gerard."

I have to challenge the lady over this. There must be performances she is happy with? "There have been moments in performances where I've watched myself and thought, 'That's exactly what I was aiming for.' But there are only moments. There are probably bits here and there in this where I think it's okay, but you see, I am not tremendously happy with myself physically."

Gerard's having none of this. "You think *I* am? Please!"

Fiona giggles, but she's made her point. "You look at yourself and it's disappointing not to be somebody. . ."

"Glamorous!"

Our two stars nod in mutual agreement. The video, however, has other ideas, and presents us with a really quite powerful scene near the end of the first episode where Lady Peinforte discovers the Nemesis statue and ruminates on the Doctor's involvement.

"Now that was all right," says Gerard, clearly impressed.

"Yes, it was. We know the difference!"

The story moves on, and Gerard's watching Anton Diffring closely. "Doesn't he look wonderful here? Who'd have thought he was dying?"

"Often people do look wonderful when they're dying, Gerard."

"Well, I've got that to look forward to."

Gerard and Fiona are now in their element; indeed, Fiona frequently exclaims how "wonderful" the story is. The Cybermen have arrived at the cliffhanger to episode one, and a certain gleam has appeared in Fiona's eyes.

"David Banks, who played the Cyberleader, was a genius. I couldn't take my eyes off him in rehearsals; I just loved watching this body. He was fluid and controlled, almost Japanese, but it became much more generalised when he got his silver suit on. He has a wonderful voice and he's an intelligent man, David. I rather fancied him!"

"The thing I learnt from David Banks was how much work you have to do to make a silver suit and mask come to life," says Gerard. "I remember thinking how dull it would be if the Cybermen were lesser performers."

Fiona suddenly grabs Gerard's arm, gossip at the ready. "Do you remember the Cybermen were tremendously camp when they took their silver suits off? One was a nude dancer!"

"That's right – Indian Joe! He's quite well known!"

"He goes to women's clubs and strips, doesn't he?"

"All kinds of places."

Sophie and Sylvester were a gas," says Fiona, watching the Doctor and Ace walk through the English countryside whistling out of tune.

Gerard agrees. "It's very hard when you're in a series to make guests coming in feel welcome, but they did it with such ease."

"There didn't appear to be any ego or grandness. They weren't interested in showing off – not like Dolores Gray."

Will Gerard let that one ride? Nope. "Oh, but she's different! She comes from a different generation."

"She sure was different . . ." says Fiona drily. "Sylvester and Sophie had barely finished the last story and came straight on to this one. There were reams and reams for Sylvester to learn and he got no turnaround time, but he went about it without any bad temperament. He just lurched from one bit to another."

Gerard's in absolute agreement. "As a colleague you knew they were very tired. I remember being very concerned about Sylvester's burden. He was at the point of exhaustion. It never showed, but we knew."

"Who did Sylvester remind me of, Gerard? Danny Kaye!"

"Yes, I remember you kept saying that."

"He had that hotline to children, a sort of warmth and magic," explains Fiona. "My son Charlie was being bullied at school at that time. He needed a lot of reassurance, so I let him have the day off and brought him along to this big hangar in Greenwich. He loves his dad, but Charlie said of Sylvester: 'Mum, I wish he was my dad, because he turns everything into something else.' What a thing to say about a person. They would sit on the riverside at Greenwich, and Sylvester would point to something and turn it into something else for Charlie. I was very grateful for that. He and Sophie transported him."

Part Two has long become Three, but our stars haven't noticed; the tape is now just a background to the conversation. Every so often, one or the other catches sight of something on screen and offers a comment. Gerard's interest, for example, is definitely piqued when Mrs Remington's limousine glides into frame.

"Look, it's Dolores!" he announces triumphantly.

Fiona claps her hands in glee. "Well-lit, isn't she?"

"I'm so proud to have worked with her," gushes Gerard. "No one believes me when I tell them. What John Nathan-Turner and Chris Clough didn't realise when they cast me was that I was more thrilled that Dolores Grey was going to be in the programme than they were!"

I suspect that our guests are quietly pleased with their performances in the lighter scenes with Mrs Remington, and Fiona confirms this. "One of the reasons I was sorry this production ended was that I thought our characters would have been a terrific couple to bring back. Gerard and I were a comedy duo."

"Well, I served the soloist!" interjects Gerard humbly.

"I know they were popular from the mail. Lady Peinforte was very appealing to me for her 100 per cent villainy and unashamed awfulness. A lot of actresses would have liked to play her."

"A really good, strong comic villain who's a woman is a rarity," Gerard adds. "That's one of the reasons I particularly liked the script. It's very unusual to have a man serving a woman on television."

"The Cybermen were incredibly camp when they took their silver suits off!" *Fiona*

Both actors look suitably impressed with the climactic visual effects as Lady Peinforte is absorbed into the Nemesis and the rockets blasts off for its rendezvous with the Cyberfleet. The story comes to a close as Ace asks the Doctor just who he really is . . .

And Fiona's eyes narrow as she surveys the room. "Peter and Simon aren't drinking, Gerard. They're trying to get us drunk."

"Easily done!" says Gerard, emptying his glass.

Guiltily swilling some wine, Peter presses on – digging for information on the original, and apparently rather different, version of the *Silver Nemesis* script.

"I thought it was wonderful," declares Fiona. "It was high camp. I found it wonderfully amusing, some of which made it to the finished product. I thought it did great justice to the 25th anniversary. What did you think, Gerard?"

"I felt the same. After I got over the initial thrill of doing *Doctor Who*, the wit was what appealed to me. My memory is of constant change, and a very pale Kevin Clarke [writer]. I remember they were very uncertain how it was all going to end. There was a huge question over whether Richard would stay in the 20th century or not."

Fiona goes into further detail. "The story had political overtones which John Nathan-Turner, the producer, just could not allow at that time. Kevin had slipped into the script certain criticisms of the climate, but the Tory party was paranoid about the BBC in the eighties. At every possible sign of them they were eliminated, but unfortunately they were my wittiest lines. They made me sound like Mrs Thatcher! They were just wholesale removed, which is heartbreaking but very common."

Gerard sympathises. "Kevin was very concerned that the script was 'actable', which of course it was. Actually, I met him in the street just before I went off to do *Waterworld*. . ."

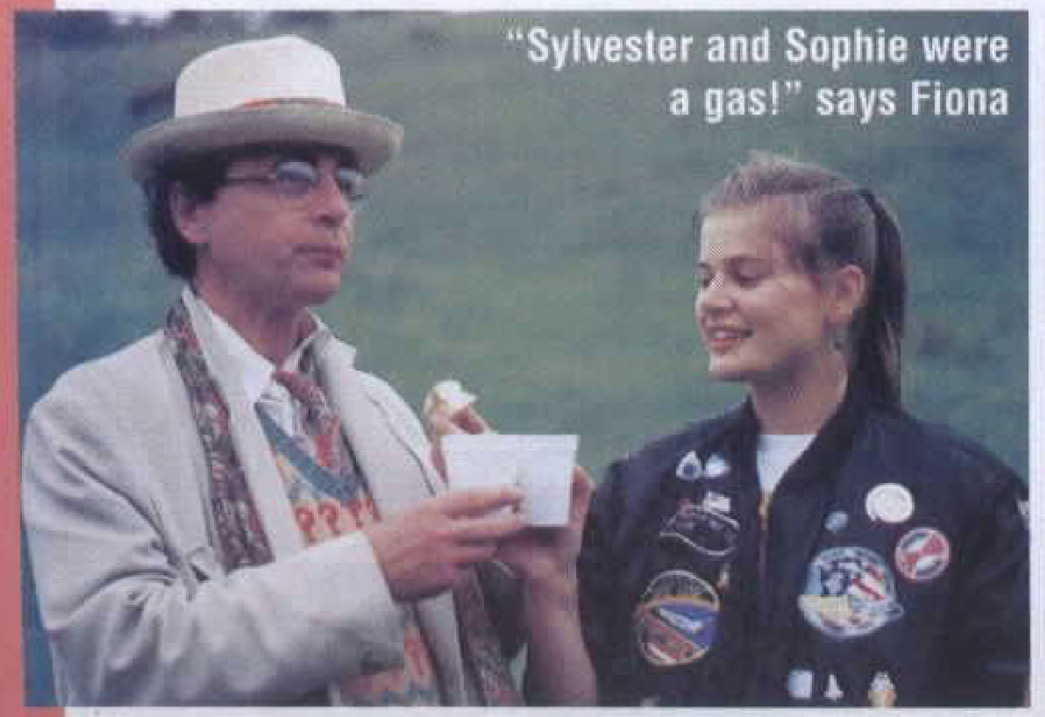
I knew we'd get back to it eventually. Gerard spent the best part of a year at sea as Dennis Hopper's sidekick in 1994's Kevin Costner spectacular *Waterworld*, and he was keen to explode some of the outrageous stories printed about the film: "It was always going to be the most expensive movie ever made. Can you imagine the problems of shooting at sea? We were lucky to get in two shots per day. No-one, including Universal, was panicking. Most of what you read in the press was not true. The set did not sink. Kevin Reynolds, the director, and Kevin Costner went to school together so they disagreed on things, but that's the way they work.

"It was, for the most part, the nicest group of people. All my misconceptions about Hollywood were shattered. Kevin Costner is a real gentleman, and Dennis Hopper is such fun. Only five actors out of 90,000 extras and supports did the movie from day one to wrap."

Cue sound of Fiona virtually exploding. *"Ninety thousand?!?"*

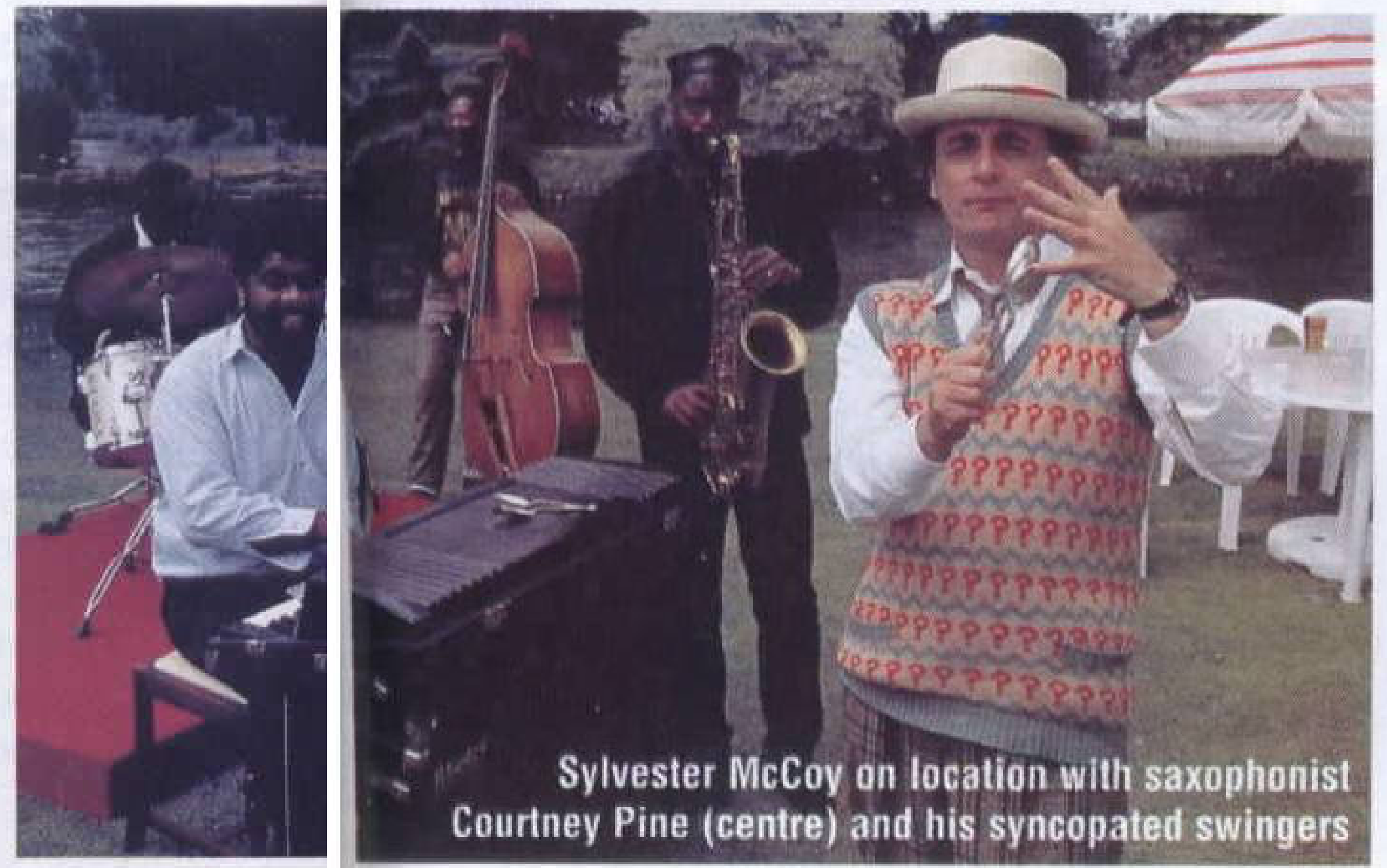
"That's right. Dennis Hopper said to me one day, 'There is something like 5,000 people down there. I've never seen anything like it before.' I said, 'Dennis, if I let my excitement show, I wouldn't be able to do my job.' *Waterworld*'s a good action movie. I'm proud of it."

My suggestion that we head off to dinner is met by a chorus of agreement. This being Soho, there are a lot of brilliant restaurants within easy walking distance, but I've settled on Kettners, which comes highly recommended and is literally around the corner from the edit suite.

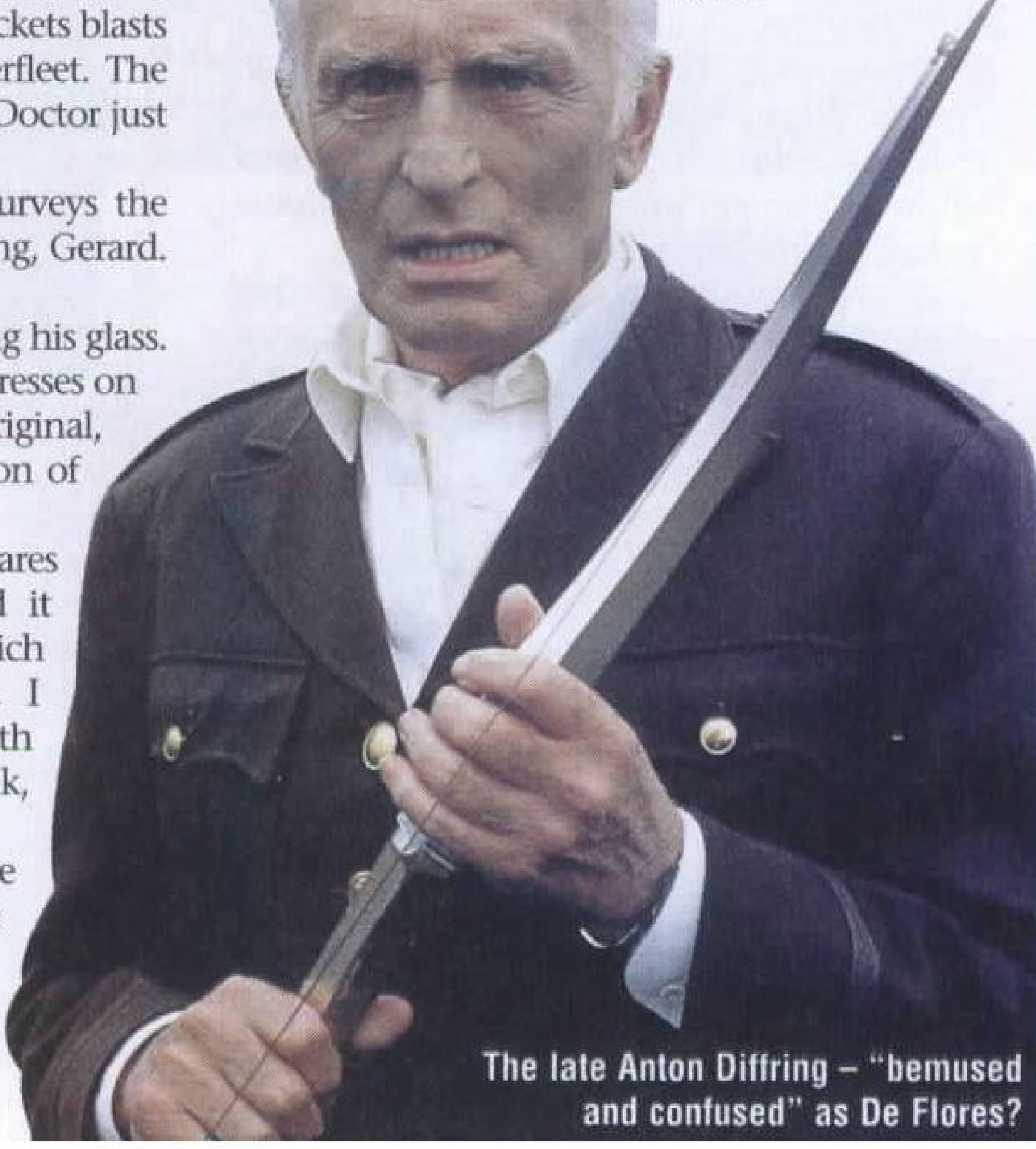


"Sylvester and Sophie were a gas!" says Fiona

Lady Peinforte (Fiona Walker) and Richard (Gerard Murphy) meet a pair of less-than-friendly natives. . .



Sylvester McCoy on location with saxophonist Courtney Pine (centre) and his syncopated swingers



The late Anton Diffring – "bemused and confused" as De Flores?

The meal certainly doesn't disappoint, and as orders for coffee are placed an hour later, I produce the dreaded tape recorder again and almost reluctantly steer the conversation back onto *Doctor Who*, and in particular 1964. It's somehow fitting that Fiona's second *Doctor Who* story was for the 25th anniversary, as her first job in television was the villainous Kala in *The Keys of Marinus*.

"I was in agony wearing that beard. I thought it would come off with the sweat!" *Gerard*

Fiona thinks hard – we're delving back a long way. "I had been at the Old Vic as an actress and I thought I was ready to conquer the world, but no-one was employing me. I didn't have an agent – I'd sacked the slob that I had – so I wrote really ingratiating letters asking, 'Won't you please be kind enough to grant me an interview?' John Gorrie was about the only director who did. I said to him, 'I'm really fed up, because I think I'm good and I deserve to be working.' He said, 'I think you deserve to be working too. I'm going to give you a part!' That was something, considering that this was his first television too.

"I loved sitting around chatting to the other actors. Television's always ripe for a good gossip. I don't remember much about William Hartnell, but I do remember Jackie Hill [Barbara], who was married to Alvin Rakoff, a well-known director. Everybody was rather bitchy about Verity Lambert, the producer, saying her father had got her where she was or something. She was quite a rich young woman with a very nice mews house. We had a party there after filming."

Right on cue, Gerard reveals that he was a boy when Patrick Troughton was the Doctor, prompting near-palpitations from Fiona. "Oh blimey! You were a kid during Troughton's era, and I was a villain with *Hartnell*. . . Good God, I must be so old!"

A few months after *The Keys of Marinus*, Fiona landed a major role in the film *Far from the Madding Crowd*, and from there built a career as a lead actress – something she claims is almost impossible to do in television now. She's frank regarding her disillusionment with the industry: "Market forces have taken over television in the last 15 years, and actors are now allowed to feel what they are – a commodity. American actors have always felt that, which is why they're so tenacious of their stardom. You have to feel tremendously important to do your job well, but people who are not really qualified to be casting directors and so forth are promoted very quickly these days by people who don't know essentially what drama is about . . .

"My daughter's become an actress," continues Fiona, "and she's full of hope and working all the time, but she comes to me with stories that make me want to bleed. But tenacious women will hang onto their careers and make it work for themselves, so I'm not bitter. I'm looking for things to enhance my life – I'm going to go to France to become fluent in French, for instance. Actors wait for the phone to ring, so they only half live their lives, and very often they only half live their careers because there's not enough to absorb them. The way I live my life now wouldn't thrill a lot of people, but it's wholly lived."

I'm digesting this and considering the rather deep and meaningful turn the conversation has taken when Fiona suddenly grins and offers an addendum. "Put it this way. I'm taking an open-ended sabbatical from acting – but I'm certainly not beyond being seduced back!"

We turn to conversation about the people working on *Silver Nemesis*, and the picture of the production that emerges is a that of a great deal of talent labouring under considerable strain.

Gerard's first. "Chris Clough was sweet but very harassed because of the constant script changes. If all was going well, he wouldn't feel the need to say something for the sake of it, and if it wasn't he'd help you. He was just a nice guy."

"He was very supportive of actors," says Fiona. "You get the feeling that some directors don't like actors, but Chris most decidedly did. Didn't the production manager flap a bit, Gerard?"

"He did flap a bit, but I sympathised with him. He was good friends with the producer, and people found that threatening sometimes, but he actually did the job very well. Both he and John Nathan-Turner were unashamedly showbiz . . . John was going out on a limb, doing a really big production. I thought, 'Good on you.' So the production manager flapped a bit, so Chris had it rough and John sometimes over-reacted, but they were under a lot of pressure. At the end of the day I admired them for not letting it affect us."

"Absolutely. If actors are being stroked by the director, and the assistants are reasonably kind to us, we're all right. The big problems were carried by the producer and director. John was continually harassed from upstairs at the BBC. He knew they were after his butt, and had been for years. And it was quite wrong to put upon him, because *Doctor Who* was a palpable success. John cared. The whole atmosphere was caring. The programme mattered."

"And passion from the producer is something which is missing from a lot of programmes," concludes Gerard.

Our meal is over; the last of the coffee's being polished off, and one of the most enjoyable nights I've spent this year is almost at a close. So, Gerard, Fiona – sum up working on *Silver Nemesis*.

"Fun."

"Fun."

"Warm company."

"It was a jolly job," says Fiona fondly. "That's what I'd say. I can't remember any temperaments or disagreeable people, which was very fortunate because it was a very tight schedule on location with no leeway."

"Normally I couldn't even begin to remember something about a job I'd done so long ago," smiles Gerard, "so it's interesting that it's been pleasant to remember and talk about *Silver Nemesis* this evening. It says a lot for *Doctor Who*. Acting's such a boring old life!"

I switch off the tape recorder and sit back with a satisfied sigh. My list of searching questions is finally exhausted. Fiona Walker and Gerard Murphy, two of the nicest people I've met in a long while, are off the hook and free to live their lives once more.

"Oh good," says Fiona, a wicked gleam in her eye once more as she leans forward conspiratorially. "Now we can say what we *really* think!" DWM

Fiona Walker and Gerard Murphy photos by Simon Moore

set A

set B

set C*

set AA

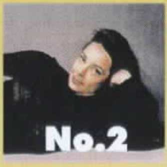
set D

set E

set F

PHOTOGRAPHS

No.1

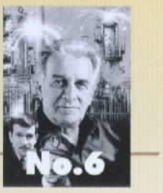


No.2

No.3

No.4

No.5



No.6

LARGE CARDS

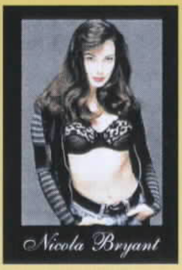
IT'S EASY TO ORDER

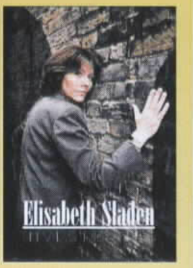
Simply write the items you require on a piece of paper, along with your name, address and telephone number, and send it with cheque or postal orders (payable to **CINEFFIGY IMAGES**)to:

CiNEFFIGY IMAGES

13 Farm Road, Milton, Weston-s-Mare,
Somerset, BS22 8BA.

POSTERS





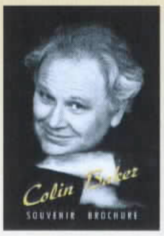
Nicola Bryant A3 colour............... **£5.00**

Elisabeth Sladen A3 colour............ **£5.00**

The 6th Doctor Poster (centre pages from brochure) B/W Size **£4.00**

SOUVENIR BROCHURES

Elisabeth Sladen
SOUVENIR BROCHURE



ELISABETH SLADEN

24 pages of your favourite Dr.Who actress, including NEW interview, complete professional credits and all previously unpublished photographs from stage and screen PLUS including personal family pictures.... **£5.00**

COLIN BAKER

20 pages of rare and previously unpublished photographs, new interview, complete work credits and original fiction by The Doctor himself!...... **£5.00**

(centre pages pull out to giant A2 Colin Baker & Daleks poster)

PRICE LIST

POSTCARDS

Each Set A, AA, B, D, E and F contain 4 colour postcards, price per set is **£3.30**

Set C* comprises Set A, B + 4 additional cards, 12 in total............... **£8.00**

(NOT AVAILABLE SEPARATELY)

LARGE POSTCARDS

Colin & Nicola in costume **£1.80**

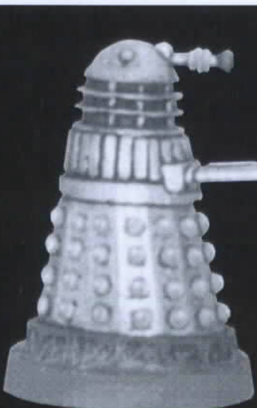
Colin & Nicola casual **£1.80**

PHOTOGRAPHS

Nicola Bryant No.1
8x8 colour......... **£5.00**
Nicola Bryant No.2
8x8 colour **£5.00**
Elisabeth Sladen No.3
10x8 colour....... **£5.50**
Elisabeth Sladen No.4
10x8 colour **£5.50**
Colin Baker No.5
Black & White... **£4.00**
Nicholas Courtney No.6
Black & White... **£3.50**

Prices include Postage and Packing. Allow approx. 28 days delivery

---



DOCTOR WHO™ MINIATURES

Presenting the latest additions to this popular range of lead free, officially licensed white metal figurines. Look out for forthcoming releases which will shortly include the 4th & 5th Doctors, Teegan, and Romana! All figures come supplied unpainted and are priced at £2.00 each - unless otherwise stated.

GALAXY 4 (1965)
DW105 Chumblie

THE DALEKS (1964)
DW108 Susan

THE CELESTIAL TOYMAKER (1966)
DW109 The Toymaker

INVASION OF THE DINOSAURS (1974)
DW301 The 3rd Doctor
DW306 Sarah Jane Smith

ORDERING INFORMATION

UK & BFPO: Orders over £30.00 - Post Free. Orders under £30.00 add 10% of value. Minimum order value of £5.00

European: Please add 15% of the value of your order for post & packing. Minimum order £10.00

Methods of Payment: We accept cash, cheque, postal order, International money orders and most major credit cards.

Please make payable to Harlequin Miniatures
For American & Australian enquiries, please contact the relevant addresses below

www.harlequin-miniatures.com

DAY OF THE DALEKS (1972)
DW307 Jo Grant

DOCTOR WHO & THE SILURIANS (1970)
DW308 Silurian

GENESIS OF THE DALEKS (1975)
DW406 Davros £2.50

BATTLEFIELD (1989)
DW701 The 7th Doctor
DW703 Ace

Harlequin Miniatures
Dept 6A, 632 Radford Road, Basford
Nottingham NG7 7EX, UK
Tel: 0115 942 2289 Fax: 0115 942 2298

Australia
Wargames Warehouse Pty Ltd, 12 Chrome
Street, Salisbury 4107, Queensland
Tel: 732 166 499 Fax: 732 166 942

Harlequin Miniatures Inc
PO BOX 50081
Amarillo, TX 9159, USA
Tel: 806 372 1268 Fax: 806 372 1361

AUTON

Only a few copies remaining of the original release

"...best direct-to-video Doctor Who spin-off!"
DreamWatch

"...packs proceedings with suspense and action"
Starburst

NOW ONLY £12 incl p+p

Stock Clearance!

Five videos for £5.00 each *(incl. postage and packing)*

Documentaries

Bidding Adieu
Sylvester McCoy meets Paul McGann

Stranger than Fiction 2
Colin Baker discusses the role of "The Stranger"

The Doctors: 30 years of Time Travel and Beyond
Special extended edition, includes interviews with Doctors Pertwee, Davison, Baker and McCoy

Dramas

The Devil of Winterborne
original release
starring Peter Davison
with Caroline John as Liz Shaw

Eye of the Beholder
original release
Colin Baker as The Stranger
with David Troughton

All available now, direct from
BBV, 3 Douglas Crescent, Southampton, Hants SO19 5JP
Cheques payable to BBV Please allow 28 days for delivery

Coming Soon! **AUTON II**